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OUR NATIONAL CATHEDRALS.





Engraved by J. W. M. J. S.

ELY CATHEDRAL.

SOUTH EAST VIEW FROM BARWAY BANK

OUR NATIONAL CATHEDRALS

(THE RICHEST ARCHITECTURAL HERITAGE OF THE
BRITISH NATION):

Their History and Architecture from their Foundation
to Modern Times,

WITH
SPECIAL ACCOUNTS OF MODERN RESTORATIONS.

LAVISHLY ILLUSTRATED WITH SEPARATE COLOURED PLATES REPRODUCED
FROM FINE STEEL ENGRAVINGS, AND VERY MANY ORIGINAL WOOD
ENGRAVINGS IN THE TEXT, THUS FULLY ILLUSTRATING ALL
THE CATHEDRALS FROM MANY POINTS OF VIEW.

THE WHOLE CAREFULLY COMPILED AND REVISED WITH THE AID
OF DIGNITARIES OF THE ANGLICAN CHURCH.

"The native architecture of our own country, and that of our own forefathers."

"The more closely, constantly, and carefully we study its remains, the more entirely shall
we be convinced that our love and admiration cannot exceed what is due to its intrinsic
excellencies."—SIR GEORGE GILBERT SCOTT.

VOLUME II.

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PREFACE.

IN completing the second volume of OUR NATIONAL CATHEDRALS the publishers beg to tender their hearty thanks to the Deans who have so kindly aided them by correcting or adding to the matter relating to the Cathedrals under their charge, also to Gordon M. Hills, Esq., chapter architect of Chichester, W. T. Bensly, Esq., chapter clerk of Norwich, the Rev. Mandell Creighton, D.D., canon of Worcester, the Rev. A. B. Donaldson, canon and precentor of Truro, and to Lord Grimthorpe, the courageous and munificent restorer of St. Alban's, for important information and assistance in relation to the cathedrals mentioned.

In this volume, two of the latest additions to the list of English cathedrals are described—one (Truro) almost entirely new, forming a monument of West-country liberality and zeal, and not less of nineteenth-century architecture; the other (St. Alban's) combining old with new to an extent unmatched elsewhere in England, but yet retaining very much that links it with the memorable past of our country. As these two cathedrals were of course not included in Winkles' work, on which this is partly based, it has been thought preferable to give, in place of coloured plates reproduced from Winkles' original steel engravings, a fuller series of woodcuts in the text. Lord Grimthorpe has kindly permitted the reduction of the large plan given in his little book on St. Alban's Cathedral for this work, and has brought the plan up to date by completing the south transept as recently restored and rebuilt. The north transept is now undergoing restoration, and the plan represents its state up to a recent period.



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ELY CATHEDRAL.

WEST FRONT.

ELY CATHEDRAL.

THE Christian religion in England gradually declined from the time of the Saxon invasion, and was entirely extinct in many parts, when Pope Gregory sent a number of missionaries from Rome, with the famous Augustin at their head, to endeavour to bring about the conversion of our Saxon ancestors. This company of preachers arrived in the Isle of Thanet, in the year 597.

The Isle of Ely at that time formed a part of the kingdom of East Anglia, which was founded by Uffa, the eighth in descent from Woden, about the year 575.

Redwald, grandson of Uffa, was persuaded by Ethelbert, king of Kent, to embrace the Christian faith, and was accordingly baptized in the year 599. Ethelbert, at the instigation of Augustin, founded a church at Cratendune, one mile from the present city of Ely, soon after Redwald's conversion; and Redwald himself, it is asserted, founded one in Ely. Redwald died in the year 624, and was succeeded by his son Eorpwald, who was not converted and baptised till after he ascended the throne. This event was brought about by the persuasion of his friend Edwin, king of Northumberland, who was a very zealous Christian. Under Eorpwald, had he lived, the Christian religion would have flourished, but the general conversion of the East Angles was soon again interrupted by his death. He was slain by Ricbert, a pagan, who at the same time took possession of the kingdom, though he was never firmly seated on the throne.

Sigebert, Eorpwald's brother, succeeded Ricbert, and afterwards abdicated in favour of Egrie, his cousin, who only reigned four years.

To Egrie succeeded Anna, the son of Enus, who was the brother of Redwald. Anna was an excellent Christian prince, greatly and justly beloved by all his subjects. In his time Christianity flourished; but the same Penda came again into East Anglia, the country was again reduced to a desert, and the good king Anna, with his eldest son, Jurminus, both slain. Before Anna came to the throne he married Hereswitha, daughter of Hereric, grandson of Edwin, and sister of the famous St. Hilda, the foundress of Whitby Abbey. By Hereswitha, Anna had a numerous, and, as Bede says, a glorious offspring, viz., Jurminus, slain with his father in the field of battle;

Adulfus, who succeeded his father in the kingdom ; Erkenwald, who was bishop of London, in the year 675, and founded the abbey of Barking, in Essex ; Sexburga, who was married to Ercombert, king of Kent ; Edelburga, who became abbess of Barking ; Withburga, who founded a nunnery at East Dereham, in Norfolk ; and Etheldreda, the renowned foundress of the abbey in Ely, who was born about the year 630, at Ixning, then a place of considerable importance, but now a small village in the most western part of Suffolk, bordering on Cambridgeshire. Etheldrēda became the first abbess of her own foundation at Ely, about the year 673, which she governed so as to gain the esteem and veneration not only of all the members of her convent, but of the inhabitants of the surrounding country. She died in the year 679, and was succeeded by her sister Sexburga, who was then become a widow. Sexburga governed the establishment with equal credit to herself and advantage to the convent and the neighbourhood for twenty years, and dying in the year 699, was succeeded by her own daughter Ermenilda ; how long she remained at the head of the convent is not known, but her fame as a good abbess is scarcely, if at all, inferior to that of those who preceded her in the same place and dignity. She had a daughter named Werburga, who became the next abbess on the death of her mother ; of Werburga we know but little more than that, like her predecessors and relatives, she also was canonized ; and hence we may presume she was little, if at all, inferior to them in respect of piety and charity, and those austere virtues and mortifications which usually paved the way for a reception into the calendar. The time of her death is not known, nor the manner of it, but many abbesses after St. Werburga succeeded each other till the year 870, when the monastery was destroyed by the Danes ; and shortly after that was occupied by a college of secular priests till the reign of King Edgar, when the abbey was refounded by Ethelwold, bishop of Winchester, in the year 970. Brithnoth, prior of Winchester, was the first abbot ; he was placed here by the founder and rebuilt the conventual church. In 1066, Thurston was abbot, and defended the Isle of Ely seven years against William the Conqueror. In 1081 Simeon, another prior of Winchester, was elected abbot, who laid the foundation of the present Cathedral. After his death there was a vacancy of seven years. In 1100 a

person, who is called only Richard, succeeded Simeon. This abbot Richard obtained the king's licence and the pope's consent to erect the abbey into a bishopric, but he died before the change was legally effected. In 1107 Hervey, bishop of Bangor, from which see it is said he was justly driven away, was elected abbot of Ely. He renewed the attempt of his predecessor to make Ely a bishop's see, and after two years succeeded, and was himself the first bishop of it. Many obstacles presented themselves, but he had the good fortune to overcome them all. After the change had been determined upon, the next question was as to what should constitute the new diocese. Ely was already a part of the diocese of Lincoln, and the bishops of Lincoln claimed some sort of jurisdiction within the Isle of Ely itself, though it seems this claim had never been legally settled in their favour. Hervey communicated with Robert, then bishop of Lincoln, upon this subject, and it was at length agreed upon between them, that the manor of Spaldwick, in Huntingdonshire, then part of the possessions of the abbey of Ely, should be given up and conveyed to Robert and his successors for ever, in exchange for all his peculiar jurisdiction in the isle, and all his episcopal rights over the whole county of Cambridge, which was henceforth to form the new diocese of Ely. The matter was next brought before a council assembled in London by the king's desire in the year 1108, wherein it was agreed that the diocese of Lincoln was too extensive for the superintendence of one bishop, and that the interests of religion required that another bishopric should be taken out of it, whose see should be fixed in the abbey of Ely. To this arrangement the pope, on application being made to him, readily consented. Such was the origin of the see and diocese of Ely. We will now proceed to give an account of that superb fabric whose foundations were laid as an abbey, but which very soon after become a Cathedral Church.

The foundations of the present Cathedral were laid by Simeon, abbot of Ely, in the time of Henry I. and William Rufus: he did not live to furnish more than the old choir and the transept. Of his work the transept only now remains. The nave, great western tower (as high as the first battlements), with its south wing, are the next portions in point of antiquity: the former was finished in 1174, and the latter in 1189. In 1200 the western portico was begun, and finished in 1215; it was anciently called the galilee. Of these

adjuncts to our Cathedrals some account has been given in the history and description of Lincoln Cathedral.

In 1252 the Cathedral was extended eastward six arches more. This building is called the presbytery. About the same time a spire was erected on the old central tower, which in all probability contributed to its downfall, which happened in the year 1322.

In 1321 the new Lady Chapel, now Trinity Church, was begun.

In 1322 the octagon was begun, and in the year following the building of the three arches eastward of it, the former ones having been destroyed by the falling of the old tower principally in that direction. In 1328 the stonework of the octagon was finished. In 1342 the woodwork and roof of the octagon and lantern were completed; and about the same time the stalls of the choir were erected.

In 1349 the Lady Chapel was finished. In 1373 three windows on the south and two on the north side of the presbytery were rebuilt in the newer style, to agree with the adjoining building.

In 1380 the octagonal building and four angular turrets were erected on the original western tower. In 1405 it was thought necessary to strengthen the arches and piers which support the great tower, on account of this superstructure. This was done by casing them with stone: and in 1454 it became necessary to add still more to the strength of these piers and arches, and which was at that time more effectually performed.

In 1460 two more windows were inserted on the north side of the presbytery. In 1488 the chapel of Bishop Alcock was erected, and in 1534 that of Bishop West; since which nothing has been built, but many things destroyed. The cloisters were taken down in 1650, and irreparable mischief at the same time done in various parts of the Cathedral. Since that period many and important have been the repairs, which time and accidents have rendered necessary. In 1662 the north wall of the nave was repaired. In 1669 the north-west angle of the north wing of the great transept fell down and was restored. In 1748 the spire was ordered to be taken down from the top of the great western tower, which was so much against the will of the inhabitants of Ely, that they petitioned to have it remain, which petition was granted, but the spire has since been removed. In 1762 the woodwork of the octagon and lantern were thoroughly and very cleverly repaired. In 1768 the roof of the presbytery was repaired, and at the same time the upper part of the east end being



(2000 ft. high)

Engraved by J. W. H. W. H.

ELY CATHEDRAL.

THE EAST END.



two feet out of the perpendicular, was skilfully restored to its proper position by that most able mechanic and architect, Mr. Essex. In 1770 the choir was removed into the presbytery, by which all the interior effect of the Cathedral has been greatly improved. In 1801 the upper parts of the tower were repaired, and in the following year the roof of the Lady Chapel. In the same year the outside of the galilee was restored and beautified, as was also the inside of the great tower. For the former part of the foregoing information we are indebted chiefly to Mr. Bentham's excellent history of this Cathedral, and for the latter to Mr. Miller's description of the same, than which no visitor could formerly have a more faithful, useful, or pleasant guide in his hand, previous to the extensive modern restorations.

Few Cathedrals indeed have had the advantage of such an historian as Bentham, and few historians have had such a subject for their investigation as Ely Cathedral presents. It is certainly one of the very first magnitude and importance. A more vast, magnificent, and beautiful display of ecclesiastical architecture, and especially of the different periods of the pointed style, can scarcely be conceived. The Norman portion of the building is late in its date, and lighter in its character than earlier examples of the same style, indeed, in many places it bears evident marks of transition from the round to the pointed style.

Of the various portions of the present Cathedral, then, the dates are well ascertained from authentic documents. This being the case, and the fact admitted that the pointed style continually progressed all over England at least, and with nearly equal pace, it follows that the several portions of Ely Cathedral become valuable as criterions of the age of other buildings in this country, in the absence of more precise and certain evidence.

Of each of the three successive styles of Gothic architecture Ely possesses in its Cathedral Church a pure and perfect specimen; pure as being free from all transition mixture, and perfect as to the design and execution of the detail. The galilee and the presbytery were built when the first or early English style was settled and perfected; the octagon, the three arches east of it, and the Lady Chapel, when the second or decorated English was in that state; and Bishop Alcock's chapel, when the third, or perpendicular style, had reached the same.

It has been observed that there is more variety of plan among the Cathedrals of the pointed style in England than among those of the same style in France. However this may be, there is certainly in every Cathedral in England something peculiar to itself, and this of Ely has more peculiarities than any other in England, for, first the great west tower, with its south wing, has no parallel in England. At Bangor, the Cathedral has indeed a tower at the west end, and so have the parish churches of England very generally, than which that Cathedral is nothing more in its external appearance, and if the towers could be compared (which would be like comparing a giant to a dwarf, or a mountain to a mole hill), yet Bangor tower has no wing; that feature is entirely peculiar to Ely Cathedral. Another peculiarity is the octagon with its lantern; another, the unusual size and situation of the Lady Chapel; and, lastly, the ante-choir or space between the octagon and the choir screen. This peculiarity indeed is of modern date, and no part of the original design. The want of cloisters and a chapter-house is an accidental circumstance; both once existed, as some remains of both, which are still visible, sufficiently prove.

Several different sorts of stone have been made use of in the building of this Cathedral, all of which must have been brought from various places, and some from considerable distances. There is besides in the construction of the interior detail a vast quantity of Purbeck marble, and of a soft stone of a chalky nature, which is known in this part of the country by the name of clunch.

From these general remarks we will now proceed to take a more particular survey of every part of this huge and solemn pile.

EXTERIOR.

The west front of a Cathedral is usually the most important and imposing portion of its exterior; and had this of Ely Cathedral remained in its original state, nothing of the kind could have exceeded it in impressive grandeur. But, alas! the north wing is gone; and the tower, by the additional octagon and turrets, already spoken of, being raised upon it, is become of a most remarkable character. The galilee, also a most beautiful object in itself, helps to destroy the harmony of the whole, in some eyes.

The south wing was, until a few years ago, separated from the church by a plaster wall, and was for long only used as a lumber-room and workshop; but it has in recent years been thoroughly restored, and communication reopened with the church. It was formerly proposed by Mr. Essex to pull it down, but most fortunately he was not listened to. Every visitor will acknowledge that its elaborate decoration is worthy of the most careful attention and high admiration.

Geoffrey Ridel, the third bishop, designed and lived to finish, nearly, the original west front. He died in 1189, and nothing but the battlements of the original tower were left for his successor Longchamp to erect. With respect to the upper portion of the tower and turrets above the original battlements, whether it was the work of the bishop or convent is not certain, it was injudicious on all accounts; its injurious effects were very soon perceived, and vast sums were expended to counteract them at different times. This great superincumbent weight in all probability has caused the destruction of the north wing. If ever the former shall be taken off, the materials should in all justness and fairness be employed in the re-construction of the latter. These wings of the great tower formed a sort of second transept to the church at that point: they had, and the south wing still has, polygonal turrets at the angles; that at the south-west angle is nearly double the diameter of the other, though they are of equal height. They seem to be dodecagons engaged, that is, eight of their sides are external, and four within the walls of the building which they thus flank. This wing with its turrets is covered all over with ranges of arches one above another; the three lowest are circular, the fourth are trefoil-headed, the fifth, and all above on the turrets, which rise considerably above the wing, are pointed and profusely adorned with Norman mouldings; the wing and turrets are both embattled.

The western portico or galilee by which the Cathedral is entered is a beautiful example of the early English style, and if it be, as many believe, the work of Bishop Eustachius, is a very early example of the perfect state of that style; for Eustachius died in the year 1215, and therefore this work must have been finished at least

five years before the present Cathedral of Salisbury was begun. Within the large arch are two smaller ones, feathered, resting on a single clustered column, which divides the entrance into two equal parts. The intervening space above the smaller arch is adorned with an elegant leafy pattern of open stone work, not unlike the tracery often found in the heads of windows belonging to the succeeding style of Gothic architecture. Above this portal are three tall lancet-headed windows of one light each, the centre one only a very little taller than the other two: the space on each side the windows and portal is adorned with four tiers of arches, supported on slender columns, and flanked by clustered buttresses terminated by plain conical pinnacles. It is surmounted also by an embattled parapet, the middle portion of which rises higher than the rest.

The nave and transept, with their side aisles, are very nearly alike on both sides the Cathedral, the clerestory exactly so, viz., a plain parapet, projecting a little and supported by pilasters, dividing it into compartments, which are filled up with three round arches on slender cylindrical columns with plain capitals; the middle one forms a window of one light, and is wider and rises higher than the others. The side aisles are embattled, and divided into the same number of compartments on the face of the wall as in the clerestory, but by slightly projecting buttresses instead of pilasters; they are also divided horizontally by a string course into two stories. The windows, with the exception of three on the south side of the nave (which are of the original form), are all insertions of later ages, some of decorated and some of perpendicular character.

The cloisters were on the south side of the nave; the north-east angle of them is still perfect; and other portions in ruins are still visible in the dean's garden. Under the north-east angle of the cloisters is what is called the monk's entrance into the Cathedral, at the north-west end of the same is the prior's; they are both of Norman architecture, the former richly sculptured, and the latter a still more magnificent and elaborate work of that style.

South of the cloister stood the refectory. Of the adjoining kitchen just enough remains to show that it was a building coeval with the oldest part of the present Cathedral.

The south and north fronts of the transept are not exactly similar, the principal difference between them is in the gable portion of each.

ELY CATHEDRAL.

NORTH WEST VIEW.



Designed by H. A. Brown

Engraved by B. Winkles



The south gable has one wide and low window of seven lights, with simple tracery in the head, and is sunk within a deep recess of the same ungraceful form. The north gable has two much better proportioned windows side by side, and of about the same age. The lower portions are of the original Norman work; a slight difference exists between them, as there does also between the upper part of the turrets by which both fronts are flanked, which the spectator will detect, but which would take more room to describe than the difference deserves.

The octagon with its lantern, in the place of the old central tower, is quite unique. The extreme beauty and merit, however, of this portion of the Cathedral is observable chiefly from within. Externally it is too wide and too low, and the lantern is not only disproportionately small, but being of wood, has no agreement with the massiveness and grandeur of the stone octagon, in connection with which it must always be viewed. The octagon is not equilateral, but is in fact a square with the corners cut off, the four broader sides correspond with the four arms (so to speak) of the Cathedral, and the four narrower cut off the corner made by the intersection of those arms, and are therefore visible down to the roof of the side aisles in each case. The octagon is only of one story above the roof, and is adorned with an arcade of pointed arches, feathered and canopied, some of which are pierced through and glazed to admit light: the broader sides have six, the narrower only three of such arches: it is also further adorned with an open stone parapet of beautiful design. The spaces below the arcades of the narrower sides are filled up with large and acutely-pointed windows of four lights each, with good flowing tracery in the heads of them. At the points where the external angles of the octagon would be, if the sides met, hexagonal embattled turrets rising above the parapet are cleverly inserted, so as to display three of their sides outwardly, which relieve the octagon of some part of its heavy appearance.

As soon as the south wing of the transept is passed, a succession of deeply-projecting buttresses and a crowd of crocketed pinnacles burst upon the view. The introduction of larger windows, a lighter style of architecture, and stone vaulting, made these external supports absolutely necessary. Had these props been nothing more than

plain solid masonry sloping from the top to the bottom, they would have been equally useful ; but in that case all the external appearance would have been sacrificed to the beauty of the interior : to obviate this, the buttress is first of all broken into three or more stories ; that is, it slopes a little way, and then takes a perpendicular direction ; slopes again, and is perpendicular again : and so on till it projects as far as is needful for the safety of the building : then the buttress is surmounted with a pinnacle, oftentimes both panelled and crocketed, and in later times every portion of the buttress was panelled with feathered tracery and some figure set upon each break, or increase in the projection, and when the building to be thus propped had also side aisles, the buttresses were built to the walls of them, and in order to support the clerestory walls above, what are called flying buttresses were adopted, which reach from those walls in a sloping direction to the buttresses of the side aisles below. These are also oftentimes adorned with paneling, and sometimes also, though not often in England, with beautiful open tracery ; and thus not only was every objection to these external props removed, but they themselves became a most conspicuous addition to the external beauty of the fabric which they at the same time supported ; of this the south side of the choir and ante-choir of Ely Cathedral now under review is a splendid proof.

The east end of the choir is of the same style with the rest of it. It is divided into three stories, the lowest has three lancet-headed windows side by side of one light each, and (what is rather singular) all of equal height. The next story contains five windows side by side of one light each, and pointed in the same manner, but in this instance the middle one rises higher than the one on each side of it, and these again than those beyond them. The third story, which is the gable itself, is adorned with three lancet windows of nearly equal height, which admit light between the roofs. Above these windows are three feathered panels deeply recessed ; the like are also on a smaller scale inserted in the two stories below. The gable point is adorned with an ornamented cross. This east end is also flanked with square turrets or buttresses, whose surfaces are enriched with deeply sunk and feathered panels. The eastern faces of the side aisles appear as wings to the east end of the choir ; the south wing has in it the window which lights Bishop West's chapel, of late

perpendicular character ; the north wing, a window of late decorated or of transition style from that to early perpendicular, which lights Bishop Alcock's chapel. The wall above the former window is plain solid masonry ; above the latter it is adorned with an arcade of lancet arches. Both wings are flanked with double buttresses at the angles, upon which is set an enormous octagonal pinnacle crocketed. The north side of the choir and ante-choir is so nearly the same as the south side, that nothing need be said more upon the subject. Indeed the Lady Chapel being built parallel to it, and not much above forty feet from it, the north side of the choir is but little seen. The south-west angle of this beautiful chapel adjoins the north-east angle of the north wing of the transept. Such a situation for such an edifice is perhaps unique. The chapels dedicated to St. Mary were generally at the east end of the church, though sometimes at the side ; they were also usually of much less dimensions. The plan of this chapel is an oblong, having a very large window at the east and west end, and five windows on each side ; the first window at the western extremity of the south side is indeed walled up, and under it is the entrance into the chapel from the north wing of the Cathedral transept. Between each window is a projecting buttress, crowned with a richly-crocketed pinnacle : at the corners of the chapel are double buttresses, on each of which is erected a pinnacle of much larger dimensions ; the east and west fronts are richly decorated with arcades and canopied niches ; and the gable point is adorned with a niche rising above the elegantly pierced parapet which runs all round the building.

Passing by the north side of the nave, which is too similar to the south side already described to need any further description, we come to the ruins of the north wing of the great west tower. It is generally believed that the weight of the octagon upon the tower caused the destruction of this north wing. By what still remains of it we may safely conclude that, if ever completed, it was in all respects exactly similar to the south wing. The utmost care has in late years been taken of the tower and southern wing. Both have been recently secured and bound together by iron ties.

INTERIOR.

The Cathedral is entered from the west through the galilee. The sides of this building internally are occupied by two large pointed arches, comprehending under each two rows of smaller ones; the upper of five, the lower of three, supported by very slender columns. In the upper row on each side, the middle arch has a cinquefoil head, and those on the sides of it such portions of the cinquefoil as bring them within the circumscribing arch. The lower rows have trefoiled heads, and all are decorated with that favourite moulding, which is like a flower of four leaves, with its leaves turned backwards toward its stem. All the shafts are of Purbeck marble, with wreathed capitals of flowers and foliage. Below the arches on each side are stone benches. Here the penitents used to sit, while they waited their re-admission into the church. The arch of entrance into the Cathedral is very similar to that by which the galilee is entered from without. They both rest on ten slender columns, five on each side, while a middle column with detached shafts divides them into two smaller arches. From the galilee the visitor passes into the lower part of the tower, and from thence obtains a general view of the interior of the Cathedral, the effect of which is indeed sublime. The long and lofty nave, with its side aisles, opening into the ample octagon, beyond which the richly-decorated ante-choir, with its screen and organ, and over that and stretching far beyond it, the present choir may all be seen at once, from underneath the tower, where the reader must now suppose himself to stand. Before we take him from that spot we must acquaint him with the improvements which have been made in this part of the building. In the year 1802 the old belfry floor, with the spars and beams for the bell ropes, was removed, and the magnificent arch by which the tower communicates with the nave then became visible in all its extent. Here also the reader may see what was done to strengthen the tower, after the



Designed by Robert Brown

Engraved by B. Winkles

ELY CATHEDRAL.

THE GALILEE PORCH.



raising of the octagonal story upon it. He will observe that the four grand arches which support it are not what the external appearance of the tower has led him to expect; they were once, however, of that sort of pointed arch used in Norman times, small examples of which are to be seen in abundance in the upper part of the tower; this fact is proved by the outward face of the western arch being still visible in its original form; indeed all the four arches remain, but are now concealed behind a thick casing of stone, which was added in order to strengthen the arches, and enable them to bear the weight of the superadded octagon. This was done in the year 1405, and the arches of course are of the form then in use, and the spaces between the piers consequently much contracted. The north arch is walled up to the top; but the south arch has been reopened in the course of modern restoration.

The walls are adorned with ranges of arches one above another of various dimensions and forms, some round, some pointed, and some intersecting; in the east wall there is a semicircular archway ornamented with a zigzag moulding, which is now blocked up, and propped with an immense brick pier; it is supposed that it once gave entrance to a chapel, which has been long since destroyed. There was formerly a communication between this wing of the tower and the bishop's palace by means of a gallery; and it is conjectured that the bishops entered the Cathedral by this nearest point unseen, and under cover the whole way. This may in some measure account for the great display of architectural detail observable in the interior of this part of the Cathedral. We will now conduct the reader back to the spot from whence he first beheld the general view of the whole interior, and describe more particularly first the nave and its aisles.

The nave has in its length a semicircular arcade on each side of twelve arches supported on piers, constructed so as to agree with the several mouldings of the arches, and to appear as an assemblage of semi-cylindrical columns with very plain capitals; the arches are somewhat more than semicircular, not forming however a greater arch than a semicircle but for a little way above the columns, they are rectilinear before they take the circular bend.

Above this is another arcade on each side of semicircular arches, resting on the same kind of supports, though not half the height of

those below. Each arch of these arcades comprehends two small ones, supported by a single cylindrical column.

Above this arcade is a third, composed of three arches in each compartment, side by side, the middle one rising a little above the others, and containing a round-headed window of one light. The nave of Ely Cathedral is simple in its outline and vast in its dimensions; the columns and arches may be said to be almost without ornament; all that can be called ornament being merely a band of single billet moulding running the whole length between the first and second arcade, and a still more simple one of a semi-cylindrical form between the second and third, and at the top of all. The effect is very imposing altogether, but it has not a stone vaulting. The original Norman roof was flat, like that at Peterborough. A vaulted ceiling could not have been borne without flying buttresses, which were of much later invention. It is braced by interlacing rafters forming an irregular polygonal roof, which remained bare until the modern restoration. It was then ceiled with boards, and has been elaborately painted by Mr. Le Strange and Mr. Gambier Parry. The ceiling rises eighty-six feet from the pavement. The area occupied by the paintings is in itself a remarkable feature, each of the twelve bays containing nearly a thousand square feet of painting. The subjects are an epitome of the sacred history of man from his creation to the ascension.

The aisles of the nave have a plain stone vaulting of original Norman work. Under the windows of the aisles runs an arcade of small semicircular arches, resting on pilasters.

The southern nave aisle has three windows of the original form; the first (beginning westward), the third, and the last but two; all the rest of the windows in both side aisles are of later ages. An interruption of the arcade under a window in the north aisle denotes the place where there was a door of communication with the parish church of St. Cross. This door was closed up above two hundred years ago, when the church was removed, and the use of the Lady Chapel was given, instead of it, to the parish of the Holy Trinity.

At the west end of the same aisle, under an arch in the wall, is a relique of antiquity deserving some notice. It is the lower part of a stone cross, with its square pedestal, found many years ago

at Haddenham, in the Isle of Ely, and placed here by Mr. Ben-
tham, the celebrated antiquary and historian of this Cathedral.
The inscription on the pedestal is very legible :—

LUCEM TUAM OVINO DA DEUS ET REQUIEM. AMEN.

This Ovin, to whose memory the cross was erected, was steward
to Queen Etheldreda, the foundress : it is therefore in all proba-
bility a work of the end of the seventh, or at latest the beginning
of the eighth century.

We come now to the octagon and lantern, a most singularly
beautiful and skilful work ; in which solidity and gracefulness, mag-
nificence and lightness are so happily blended together, that the
spectator is at a loss to decide in which of these respects it is most
worthy of admiration. The original square tower which stood here
gave way and fell eastward, involving in its ruins the three first
arches of the original choir. This happened in 1322, and though
the building of the new Lady Chapel was begun the year before,
yet the repair of this extensive mischief was instantly undertaken.
The stone work of the octagon was finished in six years, and its
wooden roof and lantern in fourteen more. Alan de Walsingham,
at that time sacrist, was the architect. The idea was altogether
new, and the work remains to this day an undeniable proof of his
exquisite skill and taste as an architect. By throwing the weight
upon eight strong piers and arches, instead of four, he has given to
this part of the Cathedral not only greater strength, but a magni-
ficence of space and a gracefulness of form, such as is to be seen in
no other Cathedral in England of the pointed style. An immense
body of light is let down from the lantern above, and when the
spectator raises his eyes upwards, he cannot but wonder at the
skill which has contrived to suspend a very heavy timber roof over
so wide an area without a pillar to assist in supporting it.

Before the downfall of the tower the choir was here, and here it
was again placed as soon as the octagon was finished, but this
interfered with the effect of the general view of the whole interior
of the Cathedral. It was thought a great improvement when
Essex removed it, in 1769, to the presbytery or six eastern bays
Dean Peacock, by the advice of Sir Gilbert Scott, removed it again,
in 1845, to the westward, and enclosed it between an oaken screen
to the west and a marble reredos to the east.

In the four greater sides of the octagon are four lofty arches, which open into the four principal parts of the church. In the four shorter sides are four other arches, much lower than the others, opening obliquely into the side aisles, and having those windows above them which have been already described as visible externally, and coming down to the roof of the side aisles. All these arches are supported by those elegantly clustered columns which were then come into general use. Their capitals are composed of wreaths of flowers and foliage gracefully designed and exquisitely finished.

The wall between these arches and the windows above is ornamented with trefoiled recesses, canopied, and having brackets, upon which statues are now placed. The clustered columns from which the ribs of the vaulting of the octagon spring are not continued to the pavement, but seem to rise from the top of a number of niches richly canopied and crocketed, but now without statues; these niches rest upon brackets, which are, each of them, supported by a small cluster of very slender columns, upon the capitals of which are represented in relief the most important events in the history of St. Etheldreda. Beginning at the right side of the north-west arch, the first represents her reluctant marriage with Egfrid, king of Northumberland: 2, her taking the veil in the monastery of Coldingham; 3, her pilgrim's staff taking root while she slept by the way, and bearing leaves and shoots; 4, her preservation, with her attendant virgins, on a rock surrounded by a miraculous inundation, when the king pursued her with his knights to carry her off from her monastery; 5, her instalment as abbess of Ely; 6, her death and burial; 7, a legendary tale of one Brithstan, delivered from bonds by her merits after she was canonized; 8, the translation of her body.

In the centre of the vaulting of the octagon is an aperture 30 feet wide, upon which the lantern is set. It is an exact octagon, having in each of its sides a sharp pointed window; the square-headed windows spoken of as being above these externally, are not visible within; under the windows is a gallery, and under that carved panels. The vaulting of the ante-choir is lower than the arch which opens into it; the intervening space is adorned with open feathered tracery, but the effect is not good. Although the ante-choir is now before us, and the organ screen, we must in passing to it look to the right and left to observe a little upon the transept.



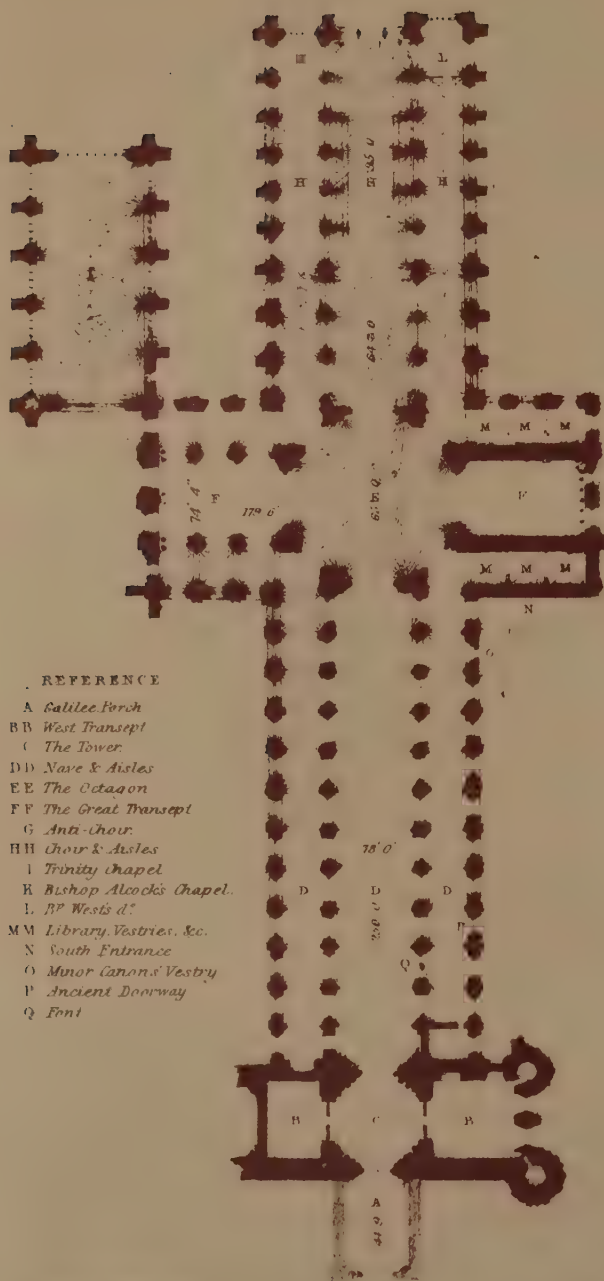
Designed by J. G. G. G.

Engraved by H. W. M.

ELY CATHEDRAL.

NAVE.





REFERENCE

- A Galilee Porch
- B West Transept
- C The Tower
- D Nave & Aisles
- E The Octagon
- F The Great Transept
- G Anti-Choir
- H Choir & Aisles
- I Trinity Chapel
- K Bishop Alcock's Chapel
- L R.P. West's d.
- M Library, Vestries, &c.
- N South Entrance
- O Minor Canon's Vestry
- P Ancient Doorway
- Q Font

(13)



Drawn by P. Wilson

Engraved by B. Winkles

ELY CATHEDRAL.

THE OCTAGON.

This is the most ancient portion of the Cathedral ; both wings of the transept have aisles. The columns and arches are, generally speaking, like those of the nave ; in each of them, however, there is a simple cylindrical shaft, which occurs nowhere else in the building. The west aisle of the north wing is open, that to the east is divided by walls behind the columns. In the south wing both aisles are entirely closed up. The roof of both wings is of bare rafters, painted with flowers and other devices ; large figures of angels with wings expanded support the principals. The same simple mouldings occur here above the several tiers of arcades as in the nave.

Let us now contemplate the western portion of the choir : it is of that age when decoration was no longer confined to particular parts of the building, but scattered over the whole face of it ; but this is a singularly beautiful example of that style ; it has a rich, light, and gay appearance ; there is a magnificent display of decoration, but it cannot be said to be loaded with ornament.

The original choir extended no further in a straight line than the three arches of Bishop Hotham's work, it then became semi-circular, and so terminated ; which was the form of the east end of all Norman churches. This semi-circular termination was taken down in the year 1235 by Hugh de Northwold, the eighth bishop of Ely, and this most beautiful addition of six arches, forming part of the present choir and the retro-choir, was made and finished at his expense in seventeen years. At the dedication of it in 1252, the shrines and reliques of the canonized abbesses were removed into it ; Henry III. with his court were present at the ceremony, and were magnificently entertained by the bishop. It is in the Early English style, and is a perfect example of it. The three western arches of the choir, the work of Bishop Hotham, which is called Decorated English, adjoins the work of Bishop Northwold, and the two styles being thus brought together in actual contact, the spectator has an opportunity of judging of the comparative merits of each. The Early English vaulting is simple and majestic, its plain ribs diverge from their imposts, and terminate in a longitudinal midline, running from west to east, and ornamented with figures and flowers, where the springers meet it, while the ribs in the vaulting of the Decorated portion cross each

other continually, and spread themselves into many intricate forms.

The east end is pre-eminently beautiful: the three lower windows are of one light each, side by side, and (as was before observed, in speaking of their external appearance) of equal height, lancet-headed and lofty. The upper windows are five in number, of one light each, whose forms and proportions have been already stated; these, as well as the window beneath, are, as it were, deeply recessed within corresponding arcades, formed by a profusion of mouldings, resting on slender columns, with fillets and leafy capitals, and intermixed, like the mouldings of the arches, with alternate rows of flowery wreaths.

The stalls of the choir are beautiful examples of carving in wood. They were designed by Alan de Walsingham, the architect of the octagon. When they were removed to their present situation, they were found to be decayed in some places, but they have been excellently restored. A new and elaborate reredos has been erected. There is no bishop's throne in the choir; the abbey having been converted into a see, and the last abbot becoming the first bishop, he kept his seat after he had changed his title and dignity, and every succeeding bishop has continued to sit in the same place, viz., on the right-hand side of the entrance. The prior still kept his place on the left-hand side, and continued to do so when the last prior became the first dean, and every succeeding dean has occupied the same seat.

The retro-choir was once filled with the monuments of bishops, priors, and deans; all these have been removed except two, that of Bishop Gray, a flat stone (a part only of a noble monument), under the arch leading into the north aisle, and that of Cardinal de Luxemburg, Archbishop of Rouen, and perpetual administrator of the diocese of Ely, which is on the south side of the altar, concealed by the screen; its decayed and ruined condition is said to have prevented its removal; it had also been very roughly handled by the Puritans.

In the aisles the slender columns, detached shafts, and lancet-headed windows of the Early English style are everywhere to be seen; at the east end of the north aisle is Bishop Alcock's chapel, a rich but heavy specimen of the florid, or, as it is now

called the Perpendicular Gothic. At the east end of the south aisle is the chapel of Bishop West, a delicate and elegant example of the latest period of the Perpendicular, but not altogether free from some approach to the Revived Italian style. Both these chapels, formerly lamentably mutilated, have been restored.

On the south side of the choir are the following monuments—(1) In the fourth bay from the west, Bishop William of Louth (de Luda), (1290-1298), a lofty, central open arch with smaller side arches, all crowned by decorated gables and pinnacles; (2) in the fifth bay Bishop Barnet (1366-1373), a Purbeck altar-tomb; (3) in the sixth bay, the Earl of Worcester (John Tiptoft), a Yorkist, who was beheaded and burned in the Tower in 1470. His two wives were buried here. The tomb is a fine altar-tomb, in Late Perpendicular style; (4) in the seventh bay, Bishop Hotham (1317-1334), formerly surmounted by the “shrine,” now removed to the opposite side.

On the north side of the choir—(1) In the fourth bay is the altar-tomb and chantry of Bishop Redman (1501-1506), with a fine Perpendicular canopy; (2) in the fifth bay, the effigy of Bishop William Kilkenny (1255-1257), a fine Early English work; (3) in the sixth bay, the shrine of Bishop Hotham, a two-storied erection, with fine sculpturing; (4) in the seventh bay, the much dilapidated altar-tomb of Bishop Northwold (1229-1254), with sculptures representing the story of St. Edmund, of whose monastery the bishop had been abbot, and St. Etheldreda as queen, abbess, and nun.

In the north choir-aisle are the monuments of Bishops Patrick (died 1707), Mawson (died 1771), and Laney (died 1675). The south choir-aisle includes, among other monuments, those of Bishops Gunning (died 1684), Heaton (died 1609), Moore (died 1714), Butts (died 1747), and Greene (died 1738). The alabaster effigy of Bishop Heaton is worthy of special note. The floor of the aisle contains two noteworthy brasses, that of Dean Tyndall (died 1614) in his robe, and that of Bishop Goodrich (died 1554) in episcopal vestments; Bishop Alcock's tomb (died 1501) is in his chapel, and Bishop West's (died 1534) in his, on the south side. Bishop Sparkes' altar-tomb is also in Bishop West's chapel.

We will conclude our account of the interior of this Cathedral with a few remarks upon the Lady Chapel, now the church of Trinity Parish, in Ely. The principal merit of this beautiful edifice is its fine proportions. The windows are large, divided into many lights, with elaborate tracery in their upper portions, especially those at the east and west ends; the vaulting and the walls are, like Bishop Hotham's contemporary work in the ante-choir, profusely decorated in every part, and as free also as that from any heaviness of effect.

The Cathedral Church is dedicated to the Holy and Undivided Trinity. Its interior dimensions are as follows, viz., whole length from west to east, 517 feet; breadth of nave and nave aisles, 78 feet; length of transept from north to south, 179 feet 6 inches; height of the vaulting of choir, 70 feet; Lady Chapel 100 feet long, 46 broad, and 60 high.

Besides the Bishop, the Cathedral establishment consists of a dean, four archdeacons, and six canons, several minor canons, singing men, choristers, vergers, and an organist. In the time of Henry VIII. the bishopric was stated to be worth £2,134 18s. 6½d. per annum; the present yearly value is £5,500. The Bishop of Ely, besides the whole patronage of the Cathedral, except the appointment of the dean, formerly had in the Isle abundance of patent offices at his disposal, and was vested with greater prerogatives than any other bishop in the kingdom, except Durham. By the Act of Parliament of 1837, however, the future bishops of Ely and Durham were shorn of all their civil honours and privileges. The bishops of Ely continue to have considerable power and patronage in the University of Cambridge. They are, as such, visitors of four colleges, but they are no longer patrons of the mastership and one fellowship in Jesus College, nor do they choose one out of two nominated by the college to be the master of St. Peter's College, and the fellows therein. The Bishop of Ely has nearly one hundred livings in his gift.

The original diocese of Ely consisted of all Cambridgeshire, except a small portion of it which belonged to the diocese of Norwich, as much too small as that of Lincoln was too large.

The Act of 1837 provided that the diocese of Ely should be increased by the counties of Huntingdon and Bedford in Lincoln



Drawn by Hablot Brown,
from a sketch by H. Garland

Engraved by E. Vickers

ELY CATHEDRAL.

THE CHOIR.



diocese, and by the archdeaconry of Sudbury in the county of Suffolk, and diocese of Norwich, with the exception of the deaneries of Sudbury, Stow, and Hartismere, and by that part of the county of Cambridge which was formerly in the diocese of Norwich.

Our limits will not allow us to give much more than a bare list of the names of the most eminent bishops who have filled this see from its foundation to the present time.

William Longchamp, elected in 1189, was Chancellor of England, Pope's legate, chief justiciary of England, and regent of the kingdom during the absence of Richard I. He was succeeded by Eustace in 1189, who was also Chancellor of England. William de Kilkenny, elected in 1255, Chancellor of England also. Hugh de Balsham, elected in 1257, founded St. Peter's College, in Cambridge. He was in 1286 succeeded by John de Kirkeby, who was both Chancellor and Treasurer of England. In 1316 John Hotham was elected, and was also Chancellor both of England and of the Exchequer. Simon Langham, elected in 1362, was Treasurer and Chancellor of England, and a cardinal; he was afterwards translated to Canterbury. Thomas de Arundel, elected 1374, was Chancellor of England, and translated first to York, and from thence to Canterbury. Louis de Luxemburg was elected in 1438, and held this bishopric by a dispensation from the Pope, being at the same time Archbishop of Rouen and a cardinal. He was succeeded by Thomas Bouchier, who was Chancellor of England, and afterwards translated to Canterbury. In 1478 John Morton was elected and became Chancellor of England, and afterwards Archbishop of Canterbury. He was succeeded by John Alcock in 1486, who was also Chancellor of England, and founder of Jesus College, in Cambridge. In 1534 Thomas Goodrich was elected, being the last Bishop of Ely who was Chancellor of England. Matthew Wren, elected in 1638, had been previously Master of St. Peter's College, Cambridge, Dean of Windsor, Bishop of Hereford and of Norwich. Other notable bishops have been Simon Patrick (1691-1707), the commentator; Matthias Mawson (1754-1770); B. E. Sparke (1812-1836); Thomas Turton (1845-64), and Harold Browne (1864-73).



ELY CATHEDRAL: SOUTH SIDE.

MODERN HISTORY OF ELY CATHEDRAL.

THE restoration of Ely Cathedral, initiated by Dean Peacock in 1845, and carried on by his successors, Deans Goodwin (now Bishop of Carlisle) and Merivale, is one of the most complete, elaborate, and satisfactory, that has taken place anywhere. The work after 1847 was designed and carried out by the late Sir G. G. Scott. The restorations have been carried out with the most scrupulous care, every bit of uninjured surface being preserved, and what was mutilated or destroyed being reproduced as nearly as possible in conformity with indications remaining, and in the same material.

The Galilee porch has been partially restored, columns of polished serpentine inserted, and oaken doors added, the portal being restored at the expense of Mrs. Waddington, of Twyford, Hants, at a cost of £1,100.

The restoration of the interior of the tower was begun in 1845, with the removal of a floor above the lower arches.¹ The present

¹ During this work Mr. Basevi, architect of the Fitzwilliam Museum, Cambridge, unfortunately fell from the upper roof and was instantly killed. He was buried in the north choir aisle, where a brass has been placed in memory of him.

painted roof is 115 feet from the pavement. It was designed and executed by Mr. Styleman Le Strange in 1855; it illustrates the Creation.

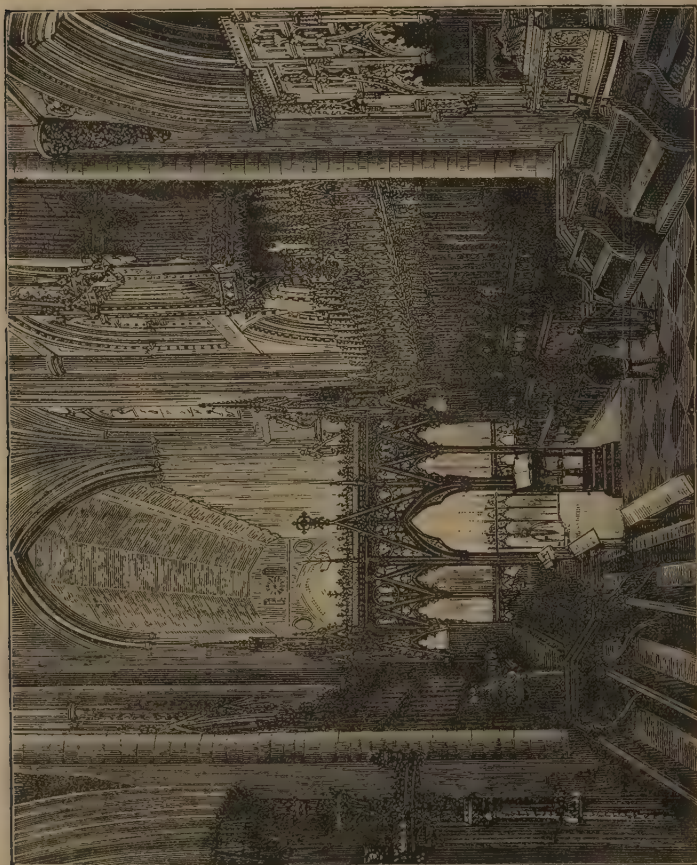
The apsidal chapel of St. Catherine, opening from a circular arch on the east side of the tower, was long in a ruinous condition. In 1848 it was rebuilt, and has since been used for early morning prayer. Stained glass of vivid colouring, by Wilmshurst and Wailes, has been inserted in the windows. The ceiling of the south-west transept was coloured in panels of red and green. The floors, both of the chapel and of the transept, have been laid with diapers of Purbeck marble and other stone. Professor Selwyn presented a massive square font on polished marble shafts.

The nave was repaved in 1869 with stone, in a coloured pattern, from a legacy by Bishop Turton, and other contributions. The aisles were paved in 1873 in black and white chequers, with reddish central bands, by Bishop Harold Browne and Mr. William Gibbs. The roof has also been re-covered with lead, and the interior walls cleansed throughout.

The painting of the roof of the nave was commenced in 1858 by Mr. Le Strange. He continued his work till the end of 1861, by which time he had completed the six western bays. His death, in July, 1862, resulted in the completion of the work being undertaken by his friend, Mr. Gambier Parry, who finished it at Christmas, 1864. The eleventh and twelfth bays, the easternmost, represent the adoration of the Incarnate Word by Jewish shepherds and Gentile kings, and the adoration of the Word in Majesty by all the Heavens, including apostles and archangels. The principal figures throughout the series are nearly ten feet high. Along the sides of the ceiling a series of busts are depicted, representing the generations from Jesus up to Adam. The difficulties overcome in executing this immense series of paintings were very great, as all had to be executed *in situ* by the artists lying on their backs, and from the nature of the case they could never get a clear view of the effect of their work at a distance, owing to the necessary erection of scaffolding.

The roofs of the transepts have also been painted, the roof in black and white, the brackets, beams, etc., in red, gold, and green. The large windows of the octagon have been filled with

glass by Wailes; the south-east and north-east windows representing the principal persons connected with the history of St. Ætheldreda, the north-west window William I., Henry I.,



ELY CATHEDRAL: THE CHOIR, LOOKING WEST.

Henry III., and Edward II., Abbot Simeon, founder; Hervey, first bishop, Bishop Northwold, builder of the presbytery, and Alan of Walsingham, builder of the octagon; the south-west window representing Edward III. and Queen Philippa, Bishop Hotham



Designed by Hablot Browne
from a sketch by R. Garland

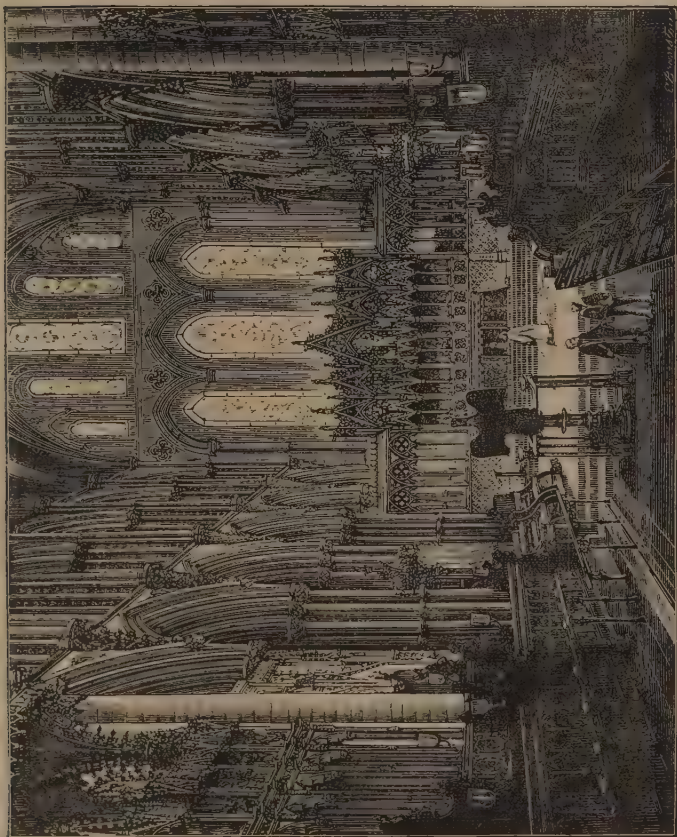
Engraved by B. Winckles

ELY CATHEDRAL.

THE LADY CHAPEL.

and Prior Crawden, Queen Victoria and the Prince Consort, Bishop Turton and Dean Peacock.

A modern pulpit, of richly-carved Caen stone, resting on a



ELY CATHEDRAL: THE CHOIR, LOOKING EAST.

group of detached Purbeck columns, designed by Sir G. G. Scott, has been erected against the north-east pier of the choir arch.

In 1858 the lantern was reconstructed in memory of Dean Peacock, the pinnacles and the external stonework being

renewed. The vaulted roof was also very suitably coloured. Mr. Gambier Parry has also painted, since 1874, thirty-two panels below the eight windows, illustrating the 150th Psalm. The space between the choir arch and vault has also been filled with rich tracery, the central panel containing the crucifixion.

Most of the windows in both nave aisles have been filled with modern stained-glass by various artists, the subjects being scriptural. The windows of the transepts and of the west aisle of the north transept, and also the choir and clerestory, have also been filled with modern glass. The windows at the east end have been inserted (in 1857) from a bequest by Bishop Sparke (died 1836); his figure is depicted in a kneeling attitude at the base of the north lancet. Altogether nearly one hundred windows have been filled with modern stained-glass during the restorations.

The choir, of seven bays, now begins at the eastern arch of the octagon, and the two easternmost bays are left free for the retro-choir; its arrangements having been last changed in 1852. The screen, dividing the octagon from the choir, is a beautiful oaken one, designed by Sir G. G. Scott, the gates being of brass.

The organ was entirely rebuilt by Hill in 1851. It now occupies a unique position in England, in the triforium of the third north bay. The modern carved-oak case projects forward, and is very handsome. It was further enlarged and improved in 1857, one of the additions being new pedal and swell, and a sub-bass of thirty-two-feet tone.

The choir stalls have been carefully restored, and the panels over the seats contain modern sculpture in wood, representing scriptural subjects. The sub-stalls are entirely new, designed by Mr. J. Philip. The ends of the finials in the upper row represent the builders of the cathedral. The brass lectern in the choir was the gift of Canon E. B. Sparke, in memory of Mr. Le Strange. The pavement has been relaid with polished marble and encaustic tiles. The memorial brass of Prior Crawden (died 1341) has been renewed, and a new one inserted to Bishop Hotham.

The new reredos, designed by Sir G. G. Scott, was the gift of Mr. J. D. Gardner, of Chatteris, Cambridgeshire, in 1858, in

memory of his first wife. It cost about £4,000. Five compartments behind the altar are filled with sculpture in alabaster, representing scenes in the life of Christ. These are covered by five double arches (the middle being treble) of richly-decorated tabernacle work, crowded with angels, prophets, and fathers. Each compartment is gabled. The whole construction is most notable, and is a striking work of modern art. The very fine altar-cloth was embroidered by the Misses Blencowe.

At the back of the reredos is an elaborate slab of rich Alexandrine mosaic, forming the memorial to Bishop Allen (died 1845). It cost no less than £1,000. Near it is the monument of Canon Mill (died 1853), formerly Principal of Bishop's College, Calcutta. It is an altar-tomb of alabaster and serpentine, with a recumbent effigy in copper of Dr. Mill. At the feet an Oriental and a Cambridge student are represented kneeling. Canon Selwyn (died 1875) is commemorated by a marble recumbent effigy in the south choir-aisle.

In memory of Bishop Woodford (died 1885), a beautiful altar-cross in silver-gilt and enamel, set with precious stones, was presented in 1886 to the Cathedral by some private friends. In the same year Canon Evans erected to his memory, over his grave in Bishop West's chapel, a black marble slab bearing a cross, mitre, and copy of the Ely Pastoral Staff, etc. An altar-tomb of the bishop has been erected, with a life-sized recumbent effigy, under a canopy, in the style of the fourteenth century. It is placed in the north aisle of the nave, against the wall at the point where the arcading was broken for the entrance to the now-destroyed church of St. Cross.

The Lady Chapel has been greatly improved since 1874. The whitewash that concealed the rich sculpture has been removed. Instead of the uncomely square pews, open oak benches have been inserted, and the entire building has been repaired.

Among other works accomplished in the restoration, the expense of which has amounted to about £70,000 in all, the great western doors have been repaired and decorated, the Cathedral has been warmed and lighted, the foundations of the south side of the choir and the south-eastern transept have been underpinned and thoroughly repaired, the great western tower has been braced with

iron bands and otherwise secured. The turrets of the octagon were completed, with pinnacles and parapets, in 1875. The turret at the south-eastern angle of the choir has been crowned with a crocketed pinnacle, designed by Mr. Salvin, at the cost of Mr. Beresford Hope. Bishop Alcock's chapel has been restored at the expense of Jesus College, Cambridge.



ARCH OF PRESBYTERY, ELY CATHEDRAL.



Engraved by B. W. W. W.

CHICHESTER CATHEDRAL.

WEST FRONT WITH THE BELL TOWER.

CHICHESTER CATHEDRAL.

THAT this city was once a Roman station, its very name of Chichester clearly proves. During its occupation by the Romans, and after their departure, and under the dominion of other invaders, traces of early Christianity existed. The British monastery at the neighbouring village of Bosham never coalesced with the Church of the South Saxons, but as a collegiate church, subject to the Bishop of Exeter, had for centuries a sort of independence of it. Towards the close of the seventh century, a mission to the South Saxons was established in this same part of England, by Wilfred Archbishop of York.

This prelate, on account of his opposition to the measures of Egfrid, king of the Northumbrians, with regard to ecclesiastical affairs, was banished from his see, and landed on the coast of Sussex in the year 681, at a place called Selsey or Selsea. Wilfred only remained five years at Selsey, of which he is generally accounted the first bishop, and after that he found means to return to York. On his departure the bishops of Winton claimed or resumed the government of this see till the year 745, when the see of the South Saxons finally took a separate existence.

Eadbert, or Ordbright, at this period probably abbot of Selsey, was the next bishop. Twenty-one bishops in succession after him presided over this province, and were entitled bishops of the South Saxons.

Egelric, the twenty-first, filled the see at the time of the Norman Conquest, and though he was superseded by the Conqueror, he became so useful to him in reconciling the people of the country to his yoke, that he remained in honour to the end of his days. He was the first prelate styled Bishop of Chichester. About 1070, Stigand, chaplain to William I., was placed in this see by that monarch. He completed the removal of the see from Selsey to Chichester, in the year 1076, where it has continued to

this day. No account of the Cathedral at Selsey has been handed down to us; that there must have been one or more buildings in succession dignified with the title of Cathedral seems certain; no trace, however, of any such building now remains. Probably the original parish church of Selsey may have occupied the same site, but a new parish church, built in the thirteenth century, not a stone of which ever formed any part of the ancient Cathedral, was according to tradition two miles inland from the Cathedral, supposed to have been submerged in the sea.

Stigand presided over the see, after its removal to Chichester, only five years; it may, however, be very well presumed that he was not inactive respecting the building of a Cathedral here, living as he did in that which may, not improperly, be called a building age. It is thought he designed and laid the foundations of a Cathedral, and died before it proceeded much further, in the year 1087. He was succeeded by William, called also Godfrey, who only lived one year after his election. Radulfus I., who next filled the see, consecrated the Cathedral in 1108, according to the original plan of Bishop Stigand. It was partially burnt by an accidental fire in the year 1114. This prelate exerted himself afterwards very much for the rebuilding of his Cathedral. He induced Henry I. to contribute largely towards its restoration. He was elected in the year 1091, and died in 1123. Bishop Seffrid I. succeeded him after the see had been vacant two years, and was deposed after an episcopate of twenty-one years.

The Cathedral was again greatly injured, but not destroyed, by fire in 1187, during the prelacy of Seffrid II., who was created bishop in 1180, and died in 1204. Eleven years were consumed in repairing the havoc made by this second fire, and adding a new work on the old walls in the purest style of the twelfth century. These repairs and additions were so considerable that a new dedication of the whole fabric was thought necessary, which ceremony was performed in the year 1199 by this bishop, who had in the same year assisted at the coronation of King John. The next bishop, Simon de Willes, otherwise Fitzwalter, afterwards obtained leave of the king to bring marble from Purbeck, which he employed in carrying out Seffrid's designs for a new work, in substitution for the Norman apse at the east end of the Cathedral.

Ralph Neville, elected in 1224, is known to have begun the spire, but he did not live to finish it, and died in 1244. Gilbert de St. Leofard, elected in 1288, and who died in 1305, built the Lady Chapel at the east end of the Cathedral. John de Langton, elected in 1305, finished the south wing of the transept, and died in 1337. By this time we may presume this Cathedral had arrived at its present state of completeness. But in so speaking we must not be understood to say that no alteration or addition has been made of a less important nature, but that the main walls of the Cathedral, together with its central tower and spire, were all completed, as they now appear, excepting only that the ravages of time and fanaticism have done it some wrong.

From what has been already stated, then, it appears that the present Cathedral of Chichester, though probably designed and planned by Stigand, the first Norman bishop, was not much advanced until the time of Radulfus I., who proceeded to its consecration in 1108, and had nearly finished it when it was injured by fire, in 1114. Probably the timber roof must be principally referred to; the walls were not so damaged as to require reconstruction; for William of Malmesbury, after mentioning King Henry I. as a chief contributor to its restoration, adds, speaking of Bishop Radulfus, *ecclesiam suam, quam à novo fecerat, etc.—brevis refecit*. The second fire in the year 1187, in the month of November, destroyed a second timber roof, and otherwise injured the fabric; but again the walls and arcades were preserved, upon which Bishop Seffrid II. engrafted a new work according to the style of the age in which he lived; and though the church was again dedicated by him, he did not live to complete his work, which consisted chiefly of the refacing of the walls inside all round the Cathedral, the vaulting throughout, the construction of the upper story of the western towers, one of which only now remains, and the story of the central tower where it emerges from the roofs, the principal portion of which above must have been erected only just before the spire which is placed upon it.

Of other portions of this Cathedral, and of the buildings which may be called its appendages, we shall take occasion to speak in the detailed description of its exterior and interior, in the order in which they occur.

EXTERIOR.

The last forty years have witnessed a great improvement in the site of the Cathedral, which has been opened out to the public street along the whole of its north side, hitherto, since the reign of King John, shut in by shops and dwellings. At a distance the Cathedral is not without importance, and the tower and spire have just pretensions to magnificence and beauty; nor do they now lose their effect by being viewed from any point within the precincts. This Cathedral is not one of the first magnitude, nor of the first class; it is extremely plain, but of good proportions. The Welsh Cathedrals, and those of Oxford and Carlisle, are smaller, as well as the churches of Manchester, Ripon, Southwell, and Newcastle, to which sees have been annexed in our own days. By the rebuilding of its nave, Bristol has regained its claim to be classed with the larger churches.

According to our custom, we will place the reader opposite the west front, and begin our description of the exterior with that portion of the Cathedral. In its complete state it would compare favourably with other cathedrals in England where western towers are wanting, particularly those of Rochester and Norwich. Here the nave gable rose between two towers, of which the southern only remains; a plain solid modern wall embattled and sloped at the top, and flanked by a buttress with a poor modern pinnacle, occupies the place of the northern tower. There is but one entrance into the Cathedral from the west, viz., in the centre, which leads into the nave; before this entrance is built a plain low and deep porch, with double buttresses at the corners; it is entered by a wide arch, under which are two smaller ones, supported in the centre by a single column clustered; the space between these two and the larger one which incloses them is adorned with a large quatrefoil; the whole porch is of the end of the twelfth century, of the pointed style, and contains the tomb of Seffrid II., the great restorer of that time. Immediately above this porch are three lancet windows of the same date, the middle one rising a little higher than the lateral ones. Above these is a large pointed window of a later date, probably inserted a little before the time when the south wing of the transept was finished by



Drawn by H. van der.

Engraved by H. Winkles.

CHICHESTER CATHEDRAL.

Bishop Langton; but the original tracery and mullions having all disappeared in favour of a barbarous substitute in the early years of the present century, the barbarism gave way to a more congruous work in 1848, as it now remains. Above this window is the gable itself, quite plain, except that it contains two small windows of early pointed work. The west end of the nave to the north is flanked by the remains of the tower which fell about 1634, and was patched up, as to the ground story, with a plain wall and a square buttress, terminated by a low pinnacle equally plain at the angle. The southern tower rises a little, and but a little, above the gable point. The basement story and the next above it are both certainly of the original work of Radulfus; the two remaining stories may with equal safety be ascribed to the munificence of Seffrid II. The lower of these two stories contains a single pointed arch, while the upper has two such arches in each face; the arches in the two lowest stories are round headed. The tower ends abruptly, having a plain parapet, with neither battlement nor pinnacles; it is square, and has very plain and heavy buttresses added under Seffrid II. at the outer corners of it, which reach no higher than the beginning of the early pointed portion of the tower.

Nearly parallel with the west front, and at a few yards' distance to the north of it, stands a detached campanile, or bell tower, so usual in Italy, but the only instance of it left in England. Salisbury Cathedral and Westminster Abbey each had such an accompaniment. It is 120 feet high, and is chiefly remarkable for its massiveness, and almost a total want of decoration. It is square, has double buttresses at the corners, a pointed door under a square label in the west face of it, and another in the south face, and windows of the same style above. The upper story is octagonal, but very low, and is set upon and within the square tower, and joined to the angular octagon turrets of it by plain flying buttresses. The turrets rise a little above the main octagon, and had, like that and the square portion below, embattled parapets. But originally the turrets must have finished with pointed and crocketed spires. The present battlement of the octagon is made up of the remains of a rich open traceried parapet; and probably there was a pyramidal leaded roof, which must have greatly

relieved its present appearance, which is heavy, and plain even to unpleasantness.

The north and south aisles of the Cathedral are very much alike. The windows of the side chapels of the nave, added in the time of Henry III., are in the north or later part, of Early Decorated work, but very plain examples of that style. Between the windows are plain buttresses; they once had pinnacles of a more ornamented character, which are now gone. The parapet is quite plain, as is that also of the clerestory above, except that underneath the lower string course of it runs a line of corbels of small pointed arches, which supports the parapet. The windows of the clerestory are round-headed, and belong to the original Norman church, though some of them contain mullions and tracery of a much later date. Plain flying buttresses between each window connect the clerestory with the outer walls of the side chapels.

The transept is by far the most ornamented portion of this Cathedral. This character it owes chiefly to Bishop Langton. The south wing of it contains the only window in the whole building which can be called rich. It is a fine example of the style of architecture of the first half of the fourteenth century, more elaborate and of better design than the later window in the north end of the transept, but inferior to that of the same date in the chapel of Merton College, Oxford. Above this window in the south front of the transept is a rose window in the gable of it, which has been restored; the tracery is rich and good; both ends of the transept are flanked with plain heavy buttresses terminated by low embattled turrets. The north transept has a gable point, and a rose window over the large one.

We come now to the choir. The side walls are as plain as those of the nave: it has no side chapels, but the walls of the aisles are equally devoid of decoration with the clerestory above. The east end of the Cathedral, originally apsidal, is flat, but not inelegant. To the lower story of it the Lady Chapel is attached: the next story contains three well-proportioned windows of one light each, all lancet-headed, the middle one rising a little above the others. Above these windows, in the next story, rises the gable point; and in the gable is a rose window, the tracery of which is composed of seven cusped circles, one in the centre and

six round it, all of equal diameter. The east end is flanked by two heavy octagonal turrets embattled; the upper portions of them are adorned with slender columns, and the southern one has small arches springing from the capitals, and they are terminated by low spires, which are relieved a little by round mouldings running up the angles of them, and by a good but simple finial.

The Lady Chapel after its disuse at the Reformation was formerly in a very unsatisfactory condition, being used first as a store, with all its windows walled up, and then improved into the Cathedral library, with its east window closed, and the others partly opened. This Chapel was restored in 1871-2, and, with the new windows, floor, and reredos, is now one of the most ornamental parts of the Cathedral. There are eight windows, four on each side, beside the eastern one; and they are filled with good Decorated tracery.

We come now to the central tower and spire, which together give to the Cathedral Church of Chichester all the dignity and importance it possesses on a distant view of it, and much of the elegance and beauty it has to boast, externally, on a nearer approach.

This tower and spire have been compared to those of Salisbury Cathedral, and though inferior in respect to elevation and richness, they will not yield to them in point of proportion, decoration, and general good effect. The tower is a story lower than that of Salisbury, and the spire rises to a height of 277 feet. The low story, which rises no higher than the ridge of the leaden roof, is adorned with a row of trefoil-headed arches upon slender columns. The next and principal story of the tower is of good elevation and proportion, and contains in each face of it two pointed windows, which are all divided by a single column supporting two pointed arches within the greater ones. The tower has turrets at the four corners, which rise a little above the parapet of the tower, and like that are embattled. The spire alone is, perhaps, to the full as lofty as that of Salisbury, and if so is in no respect inferior to it. It is octagonal, and at its base, in the four faces of it opposite the four principal points of the compass, is placed very elegant pointed panel work under crocketed canopies flanked with slender buttresses, terminated by crocketed pinnacles. Up each angle

of the spire runs a plain moulding, and around it are set two horizontal bands of tracery one above the other, broad, and of very delicate and elegant design. The whole is surmounted by a graceful finial, on which is set the weathercock.

The cloisters are situated on the south side of the Cathedral: they are built only on three sides, which are all of unequal length, and not at right angles to each other. The walls of the Cathedral occupy the fourth side, and it may be entered at either extremity of the cloister. The space thus inclosed is of course of a very irregular and almost indescribable shape. It is used as a burying ground, and is called the Paradise. The windows are of early perpendicular character, and therefore we may date the cloisters about the beginning of the fifteenth, or at the close of the preceding, century. The roof is pointed and of wood; the effect of the windows was very much injured by being walled up, and otherwise defaced in many places, after the civil wars. During the last forty years a great deal has been done to recover the cloisters from the state of squalor which had supervened.

INTERIOR.

The interior of this Cathedral is much more imposing than the exterior from any point of view. The nave is well proportioned, and is not without dignity. Each side is composed of an arcade of eight circular arches, supported by seven flat piers, isolated, and flanked by half columns of cylindrical character, with plain cushion capitals; above this arcade is the triforium, and above that again is another light arcading, through which are seen the windows of the clerestory.

The triforium consists of a succession of circular arches of the same span as those of the main arcade below; within each are two circular arches resting on a single column; the space between these inner smaller arches and the superior arch is filled up with stone, the surface of which is diapered as at Rochester. In the reign of Henry VIII., Bishop Sherborne, in order to give security to the people, who during processions in the cathedral might resort to the triforium, built a stone parapet to the nave and choir alike, which walled up the triforium arches.



CHICHESTER CATHEDRAL.

SOUTH EAST VIEW.

The walling up of the arches, nearly to the height of the capitals of their little columns, greatly injured the general effect. This parapet has since been removed, and, as it should be, the triforium is now visible, as in the nave of Peterborough Cathedral. Between these two naves indeed there is a very striking analogy, as well as in the choirs of both, and a very singular coincidence in their early history, both having been destroyed by fire, and both rebuilt about the same time.

Bishop Seffrid's addition, the inner arcading to the clerestory, is much more lofty than that of the triforium beneath. It is deemed a perfect example of the early pointed, or Early English, style, but then newly sprung up. The middle arch of the three in each bay is round, and seems to have been so constructed merely to accommodate itself to the round window in the original wall outside. It is as usual elevated above the other two, which are pointed. The small columns of this arcade are of Petworth and Purbeck marble, with capitals carved so as to represent, as some have thought, the leaves of the palm-tree. Slabs of the same material inserted into the side walls rest upon the pillars and support the superstructure; at the same time also were introduced the filleted clusters attached to the pillars rising from the floor to the springing of the ribs of the vaulting, which connects very well with the clerestory. The whole is brought into unity by the string courses of Purbeck marble.¹ The vaulting is of course the latest part of Seffrid's work; the architect, warned by two conflagrations, protected the church by this inner covering of stone and chalk. About the beginning of the sixteenth century, the whole vaulting was painted with various scrolls and flowers, in gaudy colours, now almost wholly gone. This was done by the direction and at the expense of Bishop Sherburne. It was obliterated in 1818. We come now to the transept, the north wing of which was until 1848 the parish church of St. Peter the Great. It is of equal dimensions with the south wing, and is very similar to it. The south wing contains, under the great south window, the monument of Bishop Langton, and at the north end that of

¹ In the embellishment of the nave both Purbeck and Petworth marble were used, distinguished by the small size of the shells in the former. As the Petworth marble is composed of large, shelly particles, its decomposition is much more conspicuous, which is apparent in the pillars of the clerestory.

Bishop Robert de Stratford, in the last century miscalled the shrine of St. Richard; of this saint we shall have occasion to speak again in our account of the most eminent bishops of this see. The canopy over Stratford's tomb filled the entire width of the transept arch, and under it the tomb stood, enclosed in a sort of sacellum. It gave completion to Bishop Langton's alteration of the transept, for Stratford was his immediate successor. The sacellum and canopy were taken down before the fall of the spire in 1861, and have not been re-erected. The lancet arch which connects this wing of the transept with the south choir aisle, is a beautiful example of that style upon its first introduction. The side walls of this portion of the transept were embellished in 1519, at the expense of Bishop Sherburne, in a very extraordinary manner. He employed a Flemish artist to paint two large pictures upon oak panel, the subjects of which are two principal epochs in the history of the see, viz., the foundation of it at Selsey by Ceadwalla, and the establishment of four prebends by himself. To these historical paintings he added a series of imaginary portraits of the bishops of Selsey and Chichester, and of the kings of England (see p. 52). In their original state the two first-named paintings had great merit, and considering the time at which they were executed, they are of great interest; but having been much injured by time and by the Parliament soldiers, their restoration was intrusted by Bishop Mawson in the eighteenth century to an artist of his day, which has been destructive of their claim to originality, except the mere outline and design.

Between the nave and choir was an elaborate stone screen with two altars, at one of which Bishop Arundel ordained a chantry for himself (A.D. 1477). The screen was removed in the restoration of 1861. It consisted of three arches—the middle one, by which the choir was entered, having only half the breadth of those on each side of it. The roof of this screen was beautifully fretted, and the front surmounted by a series of small niches, in which, perhaps, gilded statues of saints were formerly placed.

Before we proceed to speak of the choir, we must conduct the reader back to the nave, in order to make him acquainted with a very remarkable addition which the Cathedral of Chichester received in that part of it, in the reign of Henry III.

When the chantries in this had increased to a number not common in other cathedrals, a plan was adopted of adding another aisle to each of those already built on each side of the nave, in which separate oratories might be constructed for the various offices required by the founders to be performed in them. A communication was then formed by piers and arches introduced in the original aisle walls on each side; so that the whole area compares well with that of the largest Cathedrals and produces a very picturesque effect.

Bishop Seffrid's restored church terminated with the east end of the present choir, which extends westward across the transept to the nave. The stalls were erected about the time of Bishop Langton; they are of carved oak, good, but less elaborate than the later stalls of many other Cathedrals; there are now twenty on each side, and the whole occupy no more space than the area under the great central tower. The ancient episcopal throne was defaced by the fanatical soldiers under Waller's command; the present one was erected in 1867. The choir extends only to three arches eastward of the tower, and they are exactly similar to those of the nave. The ancient wainscot altar-screen, almost destroyed in 1828, was finally removed in 1860. It was very lofty and elaborate, about a century later in date than the stalls. In 1731 a marble pavement was laid down, and in 1867 a new pavement was substituted for it, that of 1731 being relaid beyond the choir eastward of the altar.

This choir, although far inferior to many others, if space or splendour be considered, is nevertheless to be admired for its simple and architectural effect. The enclosing iron grilles to the three side arches of its presbytery are unusual in their nature and rare in design. Unfortunately not a fragment of the ancient work found *in situ* was preserved. The new work was made strictly from the old fragments in all its intricate designs, and is creditable to the skill of the smiths of the city, who so well followed their ancient examples.

We come now to the space eastward of the choir: First are two lofty bays, the piers of which have slender detached columns of Purbeck marble. Constructively it is a continuation of the choir; it took the place of the original Norman apse; it was in progress

in 1207. The plan of this part of the Cathedral was probably determined by Seffrid II., the work begun in his time and continued perhaps into the time of Bishop Neville, *i.e.*, after 1222. The addition of the Lady Chapel was made later by Bishop St. Leofard. These works were not completed before the close of the thirteenth century. The triforium of the presbytery is beautifully ornamented with much rich moulding and carving, and the pillars of it are of Purbeck marble and clustered. There is a great similarity between this and the presbytery added to Ely Cathedral about the year 1235; although it must be confessed the latter presbytery far exceeds the Chichester work both in dimensions and in the richness and variety of its ornamental detail. At Ely, the term *presbytery* properly applies, as the work alluded to includes that part of the choir. At Chichester the part spoken of is eastward of the choir, but being in full view of it and of equal height it greatly enhances the dignity of the choir. This part was however at first merely an ambulatory, giving access behind the High Altar to the Lady Chapel and two other eastern side chapels. Very soon it was occupied, *viz.*, in 1276, by the shrine of St. Richard with his altar placed immediately behind the High Altar.

At the east end of the ambulatory is the entrance into the Lady Chapel; of the interior of which, as recently restored and beautified, a fuller account is given in the chapter on the Modern History of Chichester Cathedral.

At the east side of the south wing of the transept is a small but beautiful chapel, now used as a vestry. On the west side of the same wing is a large, square vaulted room, added after Norman times, and blocking up no less than four Norman windows, two at the side of the transept and two at the nave. It is a sacristy (now the choir vestry and singing school). In it there was an ancient oak chest, made of the rudest planks, eight feet long by twenty inches broad, having five locks of curious construction. It is now at the west end of the north nave aisle. The woodwork, which is as sound as ever, may be of greater age, but the ironwork seems to show thirteenth century workmanship. Above that room, and having a spacious round staircase communicating with the south aisle of the nave, is another room of the same dimensions. It was



CHICHESTER CATHEDRAL.

NAVE LOOKING EAST.



built in the reign of Richard II., and has served various purposes. It was fitted up after a time as a Chapter House, and still retains the ancient fittings. Behind the panelling of the seats, which extend around the walls and near to that of the presiding official, is a sliding door in the wainscot, concealing a room in which it has been supposed that prisoners were confined, but which most likely was only a place of security for business books and valuables.

Of the monuments which remain the following are the most remarkable:—1. That mistaken in the last century for Bishop Richard de la Wyche, or St. Richard. On an altar tomb is the figure of a bishop in his robes, really of Bishop Robert de Stratford before spoken of. It stands at the north end of the south wing of the transept, replaced after the reconstruction of the spire in 1866. Behind it against the back of the stalls the two large historical pictures of Bishop Sherborne's time were then refixed. 2. An altar tomb of Bishop Langton, with a figure of a prelate somewhat larger than life, within an arched recess in the south wall of the transept. 3. The altar tomb of Bishop Sherburne, with the figure of the bishop also in his robes, beneath a single arched recess, all in alabaster, in the south aisle of the choir. 4. The monument of Bishop Story, all in alabaster, much mutilated, removed from its original position, and put into an altar recess in the north aisle of the choir, nearly opposite to Bishop Sherburne's. Among the modern monuments we cannot omit to mention that which has been raised to the memory of the poet Collins. It is of Flaxman's design, and does credit to his genius as a sculptor. The poet is represented sitting in a reclining posture during a lucid interval of the malady to which he was subject; as if seeking consolation in the pages of the New Testament, which is open before him, whilst his lyre and one of his best compositions lie neglected at his feet. Two other mural tablets by the same artist, one to the memory of Dean Ball (died 1770), and the other to that of Alderman Dear, are in the Cathedral, but among his happiest works, according to Flaxman's admirers, is the delicate bas-relief, representing the transport to heaven by three angels of a female figure. This is designed as a monument to Agnes Cromwell. There is also a marble statue to Huskisson the statesman, who was killed at Liverpool in 1830.

The bishops of Chichester had in former times no fewer than four large palaces in the country, besides several smaller ones for the sake of more retirement and privacy, and one very large one in London. Of all these residences one only now remains to them, viz., the palace at Chichester, westward of the Cathedral, which, for the antiquity of some portions of it, deserves to be noticed in this place. A Roman pavement and some coins having been discovered about the premises, it is conjectured that this palace is built on the site of a Roman villa. The most ancient parts of the building are : 1. The Chapel of the time of Henry III. : the intersecting ribs of the vaulting are more complicated than in earlier examples of this style. The door is circular headed, with a Norman moulding. The windows are of later date. Ordinations are sometimes performed in it. 2. The large old kitchen, square in plan, with a very fine and lofty ancient roof, ingeniously supported by trusses of oak beams at the four angles. 3. The hall, adjoining westward of the Chapel, has a fine oak roof. It is scarcely recognizable in the servants' apartments and bedrooms, which now sub-divide it. This room was formerly applied to the purposes not only of hospitality, but of judicial proceedings also. 4. The bishop's own rooms—a large upper and lower chamber. The lower is now the dining-room. It had probably become ruinous before the time of Bishop Sherborne, who remodelled it, when he rebuilt that wing of the palace, and divided it into a lower and upper apartment. Few examples of ancient timber and panelled ceilings remain so perfect at this day as this of the present dining-room. It retains its original ornaments, being painted in compartments with scrolls and initials, and the armorial bearings of the nobility and gentry connected with Bishop Sherborne.

The Cathedral was dedicated from the first to the Holy Trinity. The first official mention of the dedication title occurs in 1187, and in all deeds it has so continued to the present time. The revenues of the see are rated in the king's books at £677 1s. 3d. per annum; the annual value afterwards somewhat exceeded £2,000.

The bishops of Chichester were formerly *ex officio* confessors to the queens of England.

The establishment of this Cathedral at present consists of a

bishop, a dean, two archdeacons (viz., of Chichester and Lewes), four canons residentiary, twenty-eight (prebendaries who are not members of the chapter), a precentor, treasurer, chancellor, and four vicars choral, besides an organist and lay choristers. The diocese contains nothing more than the county of Sussex.

The dimensions of the Cathedral are as follows:—Nave, from the west door to the entrance of the choir, 156 feet long and 26 wide; original aisles 12 feet, additional 14 feet, total internal width 91 feet 9 inches; transept, 130 feet long and 34 wide; choir, from entrance to altar screen, 105 feet long and 26 wide; aisles 12 feet, total width 60 feet; from the back of choir to the entrance of Lady Chapel, 56 feet 2 inches; the chapel and ante-room 62 feet 9 inches long, and 20 feet 7 inches wide. Height of the spire, 277 feet; vaulting of nave, 61 feet 6 inches; of choir, 59 feet 2 inches; under the tower, 67 feet; chapel, 22 feet high.

We will now conclude our history and description of Chichester Cathedral with a brief account of some of the most remarkable prelates who have presided over the diocese.

Richard Poore, consecrated in 1215, was translated to Sarum in 1217, and in 1226 to Durham. He died in 1237. The new Cathedral of Salisbury was designed under him, and carried on to a considerable extent before he was translated. That Cathedral alone is sufficient to perpetuate his name.

Ralph Neville, consecrated in 1224, was also chancellor of England; he greatly improved the revenues of the see, and built the episcopal residence in London, the site of which is now occupied by Lincoln's Inn. He is known also to have begun the spire, which was far from being completed at his death, in the year 1244.² His executors, however, found means to complete it.

Richard de la Wyche, consecrated in 1245, a prelate renowned

² A singular expedient was suggested, it is said by Sir Christopher Wren, and put in practice for the future preservation of this spire in tempestuous seasons. From the effects of a thunder-storm in 1721, several large stones were forced out near the summit, which were immediately replaced. The expedient was this: at nearly 90 feet from the base of the spire a floor was suspended by irons attached externally to the finial; some 20 feet up the king post was a second floor; the whole, acting as a weight upon the capstone, it is thought, contributed much to the safety of the structure by preserving the equilibrium. In the modern reconstruction of the spire, this pendulum contrivance was not restored.

for his unbounded charity to the poor and ardent zeal for preaching to the people, who followed him by thousands. He died in 1253, and when his body was being prepared for interment, it was found wrapped in a shirt of horse-hair, and bound with circles of iron.

Many miracles are reported to have been wrought by this prelate in his life-time, and after his decease; these, together with a life of austere piety, led to his canonization in the year 1260. This event became immediately a fruitful source of increase to the clergy of Chichester Cathedral, and to the ornaments of the church. In 1276, the body of the saint was translated from his tomb on the north side of the nave, and encased in a silver shrine, placed at an altar erected immediately eastward of the High Altar. On the 20th of November, 1538, the shrine and altar were taken down by commissioners sent by the king, Henry VIII., and the whole of the silver, the jewelled images and ornaments—forming an immense treasure, packed in the coffin wherein the bishop's bones had lain—were conveyed to the Tower of London.

John Kemp, translated to this see from Rochester, in the year 1421, afterwards attained the highest honours in the state under the king, and in the church had no superior but the pope. In 1422 he was translated to London; in 1425 he became archbishop of York, over which province he presided twenty-seven years, and was then removed to Canterbury. For four years he was chancellor of England. While he was archbishop of York, he was created a cardinal, in the year 1439. In 1447 he founded a college at his native parish (Wye, in Kent), and annexed it to the church. He was descended of an ancient family of husbandmen, and placed a monument in Wye church, to the memory of his father, Thomas, and his mother, Beatrix. The inscription upon it is preserved in Weever's "Funeral Monuments." He died in the year 1455, and was buried in the Cathedral of Canterbury.

Adam Molyneux, elected in 1445, was very zealously attached to Henry VI., by whom he was made secretary to the privy council and keeper of the privy seal. Alarmed at the unsettled state of the times, as some say, or as others, finding himself unable to discharge any longer the duties of his high office, he obtained permission to go abroad, with an annuity for his maintenance of



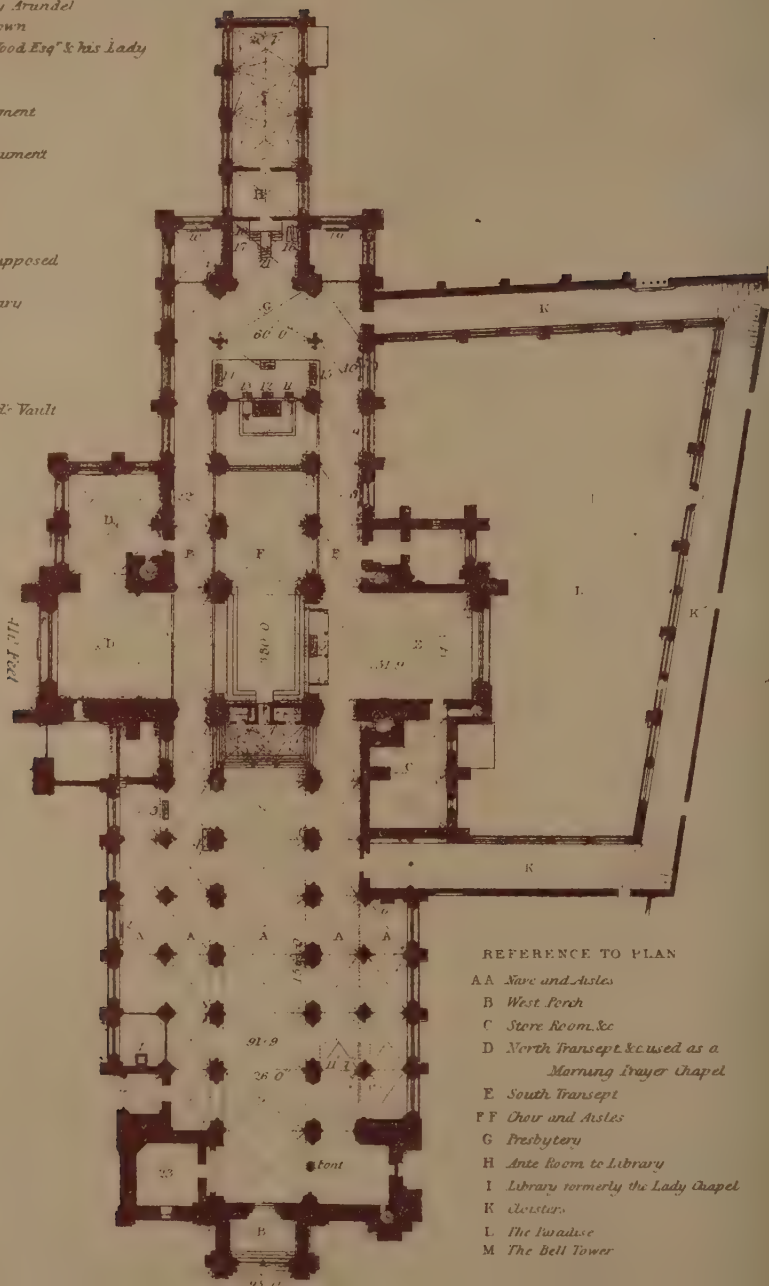
CHICHESTER CATHEDRAL.

VIEW IN THE PRESBYTERY.



REFERENCE TO MONUMENTS, &c

- 1 H^{ble} W^m Huskisson
- 2 Tomb of Lord and Lady Arundel
- 3 Effigy of a Lady (unknown)
- 4 Monument to Edmund Wood Esq^r & his Lady
- 5 Alderman Harris
- 6 St^r Richard's Shrine
- 7 Bishop Langton's Monument
- 8 An ancient sculpture
- 9 Bishop Sherburne's Monument
- 10 An ancient sculpture
- 11 Bishop Graves' Mon^t
- 12 Bishop King's d^o
- 13 Bishop Carleton's d^o
- 14 Tomb of Bishop Day (supposed)
- 15 D^o of Bishop Story
- 16 Tombs of Seffred & Buldaru
- 17 M^r Tho^s Bickley
- 18 D^o to Bishop Ralph
- 19 Bishop Waddington
- 20 St^r J^{no} Miller's Vault
- 21 Stairs to U. of Richmond Vault
- 22 Bishop Moultrie's Tomb
- 23 M^r Gay's Vault



REFERENCE TO PLAN

- AA Nave and Aisles
- B West Porch
- C Store Room, &c
- D North Transept & used as a Morning Prayer Chapel
- E South Transept
- FF Choir and Aisles
- G Presbytery
- H Ante Room to Library
- I Library formerly the Lady Chapel
- K Cloisters
- L The Square
- M The Bell Tower

five hundred marks; but in the same year, 1449, while at Portsmouth preparing for his voyage, he was basely murdered in a boat by some sailors, hired for the purpose, as historians assert, by Richard, Duke of York.

Reynold Pecocke was translated from St. Asaph to Chichester in 1450, from which he was unjustly removed for having boldly declared the necessity of a reformation in the doctrine of the church and morals of the clergy; he has the honour of being the first bishop in England who dared to do this during his episcopate. He held the see seven years, and was then publicly tried for heresy, was obliged to recant, was then degraded from his office, when all his writings were burnt, and he himself, half prisoner, half guest, was consigned to the care of the abbot of Thorney, in Cambridgeshire, who had with him an annual salary of £40 for his maintenance. Pecocke's most important work, "The Repressor of overmuch Blaming of the Clergy," first issued in 1449, was republished in 1860. He died of grief at Thorney, in what year is uncertain.

Edward Story, translated from the see of Carlisle to Chichester, in 1478, built the beautiful market cross in the city of Chichester, and founded the grammar school there. He died in the year 1502.

Richard Montagu, elected in 1628, was a prelate of great erudition, the most acute and powerful controversialist of the age in which he lived. His avowed and equal opposition, both to papists and puritans, was alone sufficient to recommend him to the ruling powers of the day for promotion to the bench of bishops; it certainly procured for him the see of Chichester first, and his translation afterwards to that of Norwich in 1638, which he retained only three years, dying in 1641 bishop of that see.

Henry King, consecrated to this see in 1642, was son of John King, bishop of London, who was the great nephew of Robert King, the last abbot of Oseney and first bishop of Oxford. He is ranked among the best poets of his own times, and was a most popular preacher, as in his discourses he adopted the language and manner of the puritans, then daily gaining ground in the kingdom. His acceptance of the mitre lost for him the former good opinion of the parliament: so that at the siege of Chichester his Cathedral

was attacked with tenfold fury, his palace and goods ransacked and destroyed, and he himself treated with cruel indignity by the soldiery. At the Restoration he returned to Chichester, and repaired the Cathedral and palace, and died in 1669.

John Lake was translated from Bristol to Chichester in 1685. Having taken the oaths of allegiance to James II., he refused, with Archbishop Sancroft and four other bishops, to repeat them to William III., and was therefore suspended from his functions and emoluments, and died in London a few months after his deprivation, in the year 1689. Every action of his life was marked by firmness and consistent conduct.

Thomas Manningham, elected in 1709, was also chaplain to Queen Anne, who being ill, the bishop was desired to read prayers in another room; but he replied, "I do not choose to whistle the prayers of the church through a key-hole."

Bishops Patrick and Mawson, having both been translated to Ely, have been noticed in the history of that Cathedral.



CHICHESTER CATHEDRAL: THE LADY CHAPEL.

MODERN HISTORY OF CHICHESTER CATHEDRAL.

IN 1829 many alterations were made in the Cathedral, among which was the removal of the tombs of Bishops Henry King, Grove, and Carlton, from the inside to the outside of the altar screen. A few years later this was again changed, so that now Bishop King's tomb is in the north transept, and the other two are in the east walk of the cloister.

Except in the removal of the parapet wall which closed up the

triforium, scarcely any trace is now left of what were then thought to be effective restorations. The most valuable result of them was the discovery of the burial of the second Norman Bishop William, otherwise called Godfrey (died 1088), and the marble coffins of four other bishops, to whom names were wrongly assigned in the engravings of them made at the time by Thomas King. They really are the coffins of Ranulphus de Warham (died 1222), of his successor, Ralph Neville (died 1244), of John de Clymping (died 1262), and Stephen de Berghsted (died 1287). A very serviceable work of 1829-30 was the cleaning off everywhere from the walls the white and yellow washes with outlines of lamp black, which had been extensively applied in 1818.

During this restoration two remarkable pieces of ancient sculpture were discovered in one of the lower piers behind the choir stalls, and were placed on the south wall of the south choir aisle. One represents the raising of Lazarus, and the other the meeting of Jesus with Martha and Mary at the Gate of Bethany. They are probably of early Norman date.

Numerous minor reparations and some alterations were made in the Cathedral between 1843 and 1856, including the resumption of the north transept for the ordinary purposes of the Cathedral, after the building of the new parish church of St. Peter the Great, and the restoration to their original form of the transept roofs. Dean Chandler (died 1859) did a great deal for the improvement of the Cathedral, and set up, in 1842, one of the first modern stained windows in England. In 1844 he restored the windows which appear in the east end of the choir and the rose window in the gable above, and he left, by will, £2,000 for the restoration of the choir.

In 1860, in giving effect to this bequest, the ancient stone rood screen dividing the choir from the nave, together with the organ, which it supported, was removed, and the choir was thrown open to the nave. The removal of the screen disclosed the fact that the western piers of the central tower had settled very considerably, and that great fissures existed in them. The early Norman piers had proved too weak for the later superstructure. New stone-work was immediately added to strengthen the piers, but the work revealed greater weaknesses. Preparations were



Drawn by H. Allen. Engraved by J. H. Stanger.

—engraved by J. H. Stanger—

CHICHESTER CATHEDRAL.

NORTHERN AISLE.

made to shore up the tower with timber, in February, 1861; but all was of no avail, for on February 21st, 1861, the tower collapsed about half-past one p.m., without injury to anyone. The stalls and tomb of Bishop Stratford had been removed to a place of



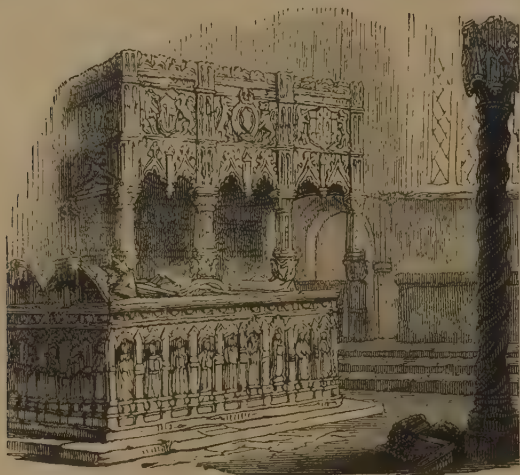
CHOIR OF CHICHESTER CATHEDRAL.

safety, and the stones of the rood screen, carefully numbered for re-erection, had been placed in the sacristy or singing school.

The tower and spire were, in fact, telescoped. The ruin presented a compact mass of detached materials, in the form of a rounded hill, which rose nearly to the level of the triforium

capitals, and occupied part of the nave, choir, and transepts. The eastern bay of the nave, and great part of the western bay of the choir and of the inner bay of each wing of the transept, fell at the same time.

Steps were immediately taken to rebuild the spire, Sir G. G. Scott being appointed architect. The cost of the work was £50,000. New and strong foundations having been laid, and the new piers and the tower carried up, the first stone of the new spire was laid on May 2nd, 1865. On the 28th June, 1866, the spire was completed by fixing the original weathercock at the top.



CHICHESTER CATHEDRAL: TOMBS OF ARUNDEL FAMILY.

The new spire precisely reproduces the old, the tower only being raised six feet in height.

The other necessary restorations were not completed till November, 1867. The bishop's throne with its canopy, the front seats and desks in the choir, and other portions of woodwork, are new. The organ is now placed under the north arch of the tower. It is much in want of a case. A new marble pavement of variegated colours has been laid down in the presbytery. In front of the altar a rich mosaic square was at the same time laid down, but it unfortunately early showed signs of decay, and is now a

ruin, owing chiefly to the use of Galway and Cornish serpentines, which have yielded to the effects of ground-damp in less than twenty years.

The new reredos is too lofty, and does not harmonise well with its Norman surroundings. In the central recess the Ascension is represented, with life-size figures.

The Lady Chapel, formerly converted into a library, and much defaced, was restored in 1871-2 in memory of Bishop Gilbert (died



CHICHESTER CATHEDRAL: EXTERIOR OF SOUTH TRANSEPT.

1870), and is now one of the chief ornaments of the Cathedral. The gates at its entrance are of ancient wrought ironwork. The vaulting of the first bay retains a specimen of old painting by Bernardi, similar to that which, at the expense of Bishop Sherborne, formerly filled the roof of the entire Cathedral. The windows, which were formerly closed, have been reopened, and filled with modern stained glass, of rich and satisfactory design, for the most part—especially that of the east window. One cause

of the satisfactory effect of the glass here is undoubtedly the rule which was laid down that every window should be executed by the same artist, and in pursuance of a design originally sketched for the whole. It would have been well if a similar plan had been adopted, and as well carried out in other parts of the Cathedral. A beautiful reredos has also been erected, consisting of a fine cusped arch in alabaster, and having in the centre a mosaic representing St. Peter's appeal to the Saviour, "Lord, Thou knowest all things; Thou knowest that I love Thee."

On the north side at the west end of the Lady Chapel is a plain stone tomb, on the top of which a pastoral staff and mitre are deeply cut in the stone, and bearing on its west end the words "Radulfus Epi," commemorating the founder of the Norman Cathedral (died 1123). On the south side are two other ancient tombs, viz., of Bishop Hilary (died 1169) and of John de Greenford (died 1180).

The altar table is an ancient marble slab, formerly built into the wall of the south nave aisle. The lectern was presented by students of the Chichester Theological College, in memory of Canon Ashwell, late principal.

The chapter library, formerly in the Lady Chapel is now in the chapel east of the north transept, and contains some valuable books, also various antiquities discovered at various periods during the restorations.

A great quantity of modern stained glass has been inserted in the Cathedral during the last forty years, but much of it is too glowing, or even glaring, in colour, and the various designers have created discord instead of harmony by the distractions of their different styles. Consequently some of the windows appear positively ugly, and most unpleasant in colour. Among the unsuccessful experiments we must reckon the great south transept window, which has been filled with stained glass by a bequest of Mr. John Abel Smith, late M.P. for Chichester (died 1870). The work is by French artists. It was begun by M. Maréchalé, of Metz; interrupted by the Franco-German war, it was carried to Bar-le-Duc, and finished by M. Champignealle.

The west wall of the south transept was decorated, before the spire fell, with portraits of kings of England from the Conqueror,

and the east wall had a corresponding series of portraits of the bishops of the diocese, all by Bishop Sherborne's artist, Bernardi. The fall of the spire destroyed the kings, but the bishops escaped. They are now placed against the north transept wall, under the great window. Unfortunately they are, of course, all imaginary portraits.

In the south choir aisle an altar tomb was erected (in 1876) from the design of Sir G. G. Scott, in memory of Dean Hook, author of "The Lives of the Archbishops of Canterbury" (died 1875). It is



CHICHESTER CATHEDRAL: THE CRYPT.

constructed of polished marbles of various colours, and on three sides are quatrefoils containing figures of five celebrated archbishops of Canterbury—Augustine, Anselm, Lanfranc, Cranmer, and Laud. An incised and inlaid figure representing the dean, surrounded by a carved frame of rich red marble, forms the top of the tomb. The remainder of the fund raised in memory of Dean Hook was spent in providing a large clock with chimes, and a

heavy hour bell (three tons and a half) in the bell tower. Dean Hook's family gave the Cathedral a handsome new pulpit, erected in the south nave aisle. He was interred in the neighbouring village churchyard of Mid-Lavant.

In 1883 the lightning conductor of the tower was destroyed in a great thunderstorm; a new one was erected in 1884.



Painted from a sketch by J. G. 1845.

Engraved by J. G. 1845.

EXETER CATHEDRAL.

SOUTH WEST VIEW.

EXETER CATHEDRAL.

EXETER was the capital of the Damnonii, whose dominions included both Devonshire and Cornwall, but after their subjugation to the Roman yoke, probably in the first century, Exeter became a Roman station, of which indeed its very name assures us; though it was at first called by the Romans Isca Damnoniorum. Its British name according to Simeon of Durham was *Caer-wisc*, which signifies the city of waters.

When the Romans relinquished their conquests in England, the West Britons recovered their possessions, and, according to Whitaker, Damnonium became again a small independent kingdom; and not only a kingdom, but now also (the people having been in the interim converted to Christianity) a diocese: and thus, he continues, does the episcopate of Damnonium mount up for its origin even to the middle of the fifth century. The see he considers to have been at Exeter, where it remained as long as the kingdom of the Damnonii continued undisturbed: but when the country east of the Exe was reduced by the Saxons during the latter part of the seventh century, the unsubdued Damnonii necessarily formed a new capital for their kingdom, and a new see for their bishop, at which time Leskard, he asserts, became their capital and St. German's their see.

This early date however for the diocese and see of Exeter is not satisfactorily supported by any historical evidence, and some, judging from the same slight notices of that remote and barbarous age, unconnected and sometimes inconsistent with each other as they are, have discarded the opinion of Whitaker, and after much patient examination have come to a very different conclusion.

But leaving such antiquaries to chew the cud of perplexity over such documents, it shall be our care to conduct the reader into the pleasant pastures of well-authenticated history, and feed him with such information upon this subject as shall be entirely satisfactory.

Devonshire, after its partial subjugation to the Saxon invaders and their conversion to Christianity, became subordinate to the

bishops of Wessex, and so continued till the year 703, when it was deemed advisable in a provincial synod to divide the diocese of Wessex, which extended from the frontiers of Kent to the borders of Cornwall, into two. Under this new regulation, the see of the western half was fixed at Sherborne. In somewhat less than two hundred years afterwards an increase of converts demanded more distinct and minute pastoral care, and the church by its growing prosperity became as able, as it ever had been willing, to meet and satisfy that demand. At this time Devonshire and Cornwall became two separate dioceses. The see of Cornwall was fixed first at Bodmin, and afterwards at St. German's, where the ancient church, once the Cathedral, is still preserved, not indeed in all its original extent, but yet a dignified and imposing object. The see of Devonshire was fixed at Crediton by Aidulf the first bishop, who died in the year 931, and was buried in his Cathedral, which he is said to have rebuilt with much splendour. It is however thought by some that the see was first placed at Tawton, near Barnstaple, for a short time, and two bishops, Werstanus and Putta, are mentioned as having presided in succession over this diocese during that period: but we have no sufficient proof of this, which seems indeed to be nothing more than a wild conjecture.

Historians enumerate nine bishops of Crediton, exclusive of Aidulf. Leofric, the last of them, removed the see to Exeter. He was descended of an illustrious race in Burgundy. He was for those times a man of great learning, and like his immediate predecessor in the see of Crediton (whose name was Livingus), was much esteemed by king Edward the Confessor, to whom he was both chaplain and chancellor. After his promotion to the see of Crediton, according to an old MS. in the Bodleian Library at Oxford, "going over his diocese he studiously preached the word of God to the people committed to his charge, enlightened his clergy by his superior learning, built many churches, and omitted nothing of the duties which belonged to his high and responsible situation." Soon however seeing both Devonshire and Cornwall to be often infested and ravaged by barbarous pirates, he began to meditate diligently how he could transfer the episcopal chair from Crediton to Exeter, where he could perform all his offices safely and free from all hostile incursions, on account of the strength of the place both by nature and

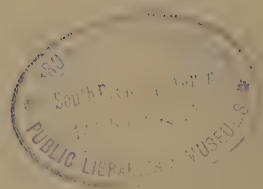


Engraved by J. H. Stiles

Engraved by J. H. Stiles

EXETER CATHEDRAL.

WEST FRONT.



art. This bishop had at the same time a great desire to join with Crediton the bishopric of St. German's, and so unite Devonshire and Cornwall into one diocese, which he had the satisfaction to see effected soon after by order of Edward the Confessor, whom he induced to think with him on this important matter. The grant for the removal of the united sees of Crediton and St. German's to Exeter is very curious, and the ceremony was performed in the following manner: king Edward first placed the charter with his own hand upon the high altar of St. Peter's Abbey church, which was chosen for the Cathedral, he then led Leofric by the right hand while his queen Eaditha led him by the left up to the episcopal seat, and placed him in it in the presence of many nobles and ecclesiastics.

The Abbey Church of St. Peter, in Exeter, was founded in the year 932 for monks of the Benedictine order; but not long after its foundation the monks fled from it to save themselves from falling victims to the barbarous cruelties of the invading Danes. King Edgar, the great restorer of monasteries, introduced the monks again to Exeter, in the year 968, who were again forced to fly upon the second devastation of this city by the Danes in 1003. After this Canute encouraged the monks once more to settle here, and confirmed to them by charter their lands and privileges in the year 1019.

Leofric's installation at Exeter took place in the year 1046. Submitting himself entirely to the views of William I. he was not removed from his bishopric, when that conqueror had taken full possession of England. Leofric is said to have been a great benefactor to his Cathedral Church, of which however every vestige has long been swept away from the face of the earth. He died about the year 1073, and was succeeded by Osbern, or Osbertus, a Norman of noble birth, and related to Edward the Confessor. The next bishop was Warelwast, also by birth a Norman, and son of the conqueror's sister. It is to this prelate that the present Cathedral of Exeter owes its foundation, but neither of his Cathedral is there anything standing except the transept towers. He laid the foundation of the edifice in the year 1112, but he did not live to finish it. His successors in the see continued his design, which was not completed till the very end of the twelfth century, during the episcopate of Henry Marischall, who was a great benefactor to

the work, and died in 1206, after having held the see only twelve years.

The present Cathedral, with the exception of the towers before mentioned, is entirely of another age and style, and may therefore be called the third Cathedral of Exeter. It is for the most part an edifice of the Decorated style. Bishop Walter Brone-scombe (1257-80) built part of the chantries adjoining the Lady Chapel. Bishop Peter Quivil (1280-91) altered the Lady Chapel, and adapted the towers as transepts. He is credited with making the general plan of the Cathedral. His successor, Thomas Bytton, continued the work all his time, completing the choir and its aisles. His successor, Walter de Stapledon, elected in 1307, held the see twenty years, and was also a great benefactor to the building, but left it unfinished. James de Berkeley, the next bishop, held the see for a very short time only, and we do not find that the Cathedral is at all indebted to him. John Grandisson succeeded him, and was elected in 1331, and held the see nearly forty years, during which time he finished the Cathedral as it now appears, if we except the Lady Chapel, and some trifling detail in the west front, which works his successor, Thomas Brentyngham, is supposed to have completed. Edmund Lacey, who was translated from Hereford in 1420, and died in 1455, built the upper part of the chapter-house. The throne in the choir, the most remarkable thing of the kind in England, was erected by Bishop Grandisson, and made by Robert of Galmeton, for four pounds, the whole costing twelve guineas.

Having now traced the see of Exeter to its source, and given the history of the present and two former Cathedrals, as far as well-authenticated documents have afforded an opportunity, we come now to describe the present building and its situation.

The country about Exeter is highly picturesque. The Cathedral stands on rather elevated ground in the city, and yet, notwithstanding these advantages, its appearance at a distance is not so imposing as that of some others. It is however the object which most of all engages the attention of the spectator in a distant view of Exeter, and continues to do so when he is arrived in the city itself. Till within the present century the Cathedral was nearly surrounded by numerous houses and other buildings, which have since been very properly removed, and the visitor may now freely examine nearly two-thirds of the whole exterior of this interesting edifice. 'Exter-

nally the great defect of Exeter Cathedral is a want of elevation in the body. Its peculiarities also, the want of a central tower, and the low broad square towers at each end of the transept, are unfavourable to its external appearance both at a distance and on a nearer approach. The whole effect is rather heavy, but it has architectural detail of first-rate merit and in immense variety. In its dimensions it cannot be classed among Cathedrals of the first magnitude. In every respect except elevation it very much resembles many of the best Cathedrals of France, and was erected very soon after such of them as it most of all resembles, as the style of the architecture plainly evinces. After these few general remarks upon the whole building we will now examine particularly every portion of it.

EXTERIOR.

Another peculiarity of Exeter Cathedral is to be seen in the plan of its west front. It consists of three stories. The basement containing the portals, three in number, is entirely covered with niches, which are all filled with statues: above this, and receding a little, is the west wall of the nave, in which is a magnificent original window, filled with the most beautiful tracery of the style called decorated Gothic. Above this again, and receding a little in like manner behind the parapet, is the gable of the nave, containing a window of the same character, but of much smaller dimensions. This arrangement is entirely French, and is very commonly seen both in the west fronts and transept fronts of French Cathedrals. The buttresses of the west wall of the nave stand at some distance from it, and are connected with it by plain flying buttresses of solid masonry. The lower and greater part of the former are hid behind the projecting basement story, which in order to incase them projects at those points as much as is required beyond the plane of the rest of it. The portions of the buttresses which are seen above the basement story are adorned with niches, canopies, and statues. The wall of the nave above the great west window is embattled, and behind it rise hexagonal turrets, which appear to flank the gable, and which are adorned each with a single pinnacle canopied and crocketed. The gable point is adorned with a canopied niche con-

taining a statue, and terminating in a crocketed pinnacle. Another peculiarity of this façade consists in the sloping walls built on each side of the west wall of the nave, as if purposely to conceal the buttresses of the nave and nave aisles; which certainly have nothing to recommend them in an architectural point of view. These walls are embattled and flanked outwardly, with hexagonal turrets, which are also embattled. The surface both of these walls and their flanking turrets is richly ornamented with arcades of trefoil-headed arches, which have straight canopies enriched with crockets and finials. We know of no precedent for these sloping walls anywhere except in the west front of the superb marble Cathedral of Milan. The effect there is not good, and here it is still worse; it greatly diminishes the apparent height, destroys all proportion, and gives a character of heaviness and awkwardness to the whole of this façade. With regard to these sloping walls, and to the richly-decorated and projecting basement story of this west front, we cannot forbear hazarding the opinion, that they do not form a part of the original design. The reader will remember that although the present Cathedral was begun in the year 1280, it was not finished as it now appears till nearly ninety years afterwards, during which time architecture was gradually undergoing a change, and architects were continually studying to invent novelties, and to introduce new forms and arrangements, as well as decorations in the buildings erected by them. Now the west front was always the last portion built of every Cathedral, or other important church, and we cannot but think that had Bishop Quivil lived to finish his Cathedral, he would have erected a west front far more simple, and with much better proportions than that which now exists. The sloping walls would have been omitted, the basement story would not have projected, or only that part of it between the projecting buttresses; in which case the beautiful windows of the west end of the side aisles would not have been concealed, the pointed heads of which are now all that is to be seen of them over the parapet of the screen which has been built in front of them. The portals would have been in the walls under the windows with straight canopies, and the original buttresses which flank the outer angles of the side aisle would have given a good finish to the extremities of the façade. The portals by which the nave and nave aisles are entered seem to have been reconstructed

EXETER CATHEDRAL.

NORTH EAST VIEW.

Engraved by E. WILKINSON.

Drawn by J. C. Sturt.



since the erection of the basement story or screen, or altered at a later period when the Cathedral underwent considerable repairs in various parts of it. Upon the whole this façade is very uniform, and would have been perfectly so, had not the west wall of the north nave aisle been extended a little beyond the flanking buttress for the sake of erecting a chapel at that point; the battlements and parapet of the nave aisles are horizontal, and in the additional part of the wall before mentioned is a window which lights the chapel, now the consistory court. That building indeed, which on turning round the north-west corner of the Cathedral comes next in order to be examined, is nearly all window: to the north it has a very large pointed window of five lights, filled with good flowing or decorated tracery; to the east it has another of two lights, and of the same character. The walls of this building are of plain solid masonry, with an embattled parapet all round, which is heavy and slightly projecting. Passing three windows of the north nave aisle, the next object worthy of particular attention is the north porch, which projects as far as the buttresses, and is surmounted on all sides with a parapet of the same kind as that on the chapel before described. The portal is rather too low, but it has a lofty, straight, and acute-angled canopy, richly crocketed, and containing a niche; it is also flanked by small buttresses, whose pinnaced tops reach the base of the parapet, the face of the wall on each side of the portal is further adorned with arches and niches, which are surmounted with canopies of the same height and richness, but of less span than that over the portal, and are moreover flanked outwardly by similar buttresses and pinnacles. The effect of these three canopies side by side is remarkably good. Over the porch is a very singular projection in the wall of the clerestory, and of about the same dimensions, although it does not extend quite so far as the wall of the north aisle. The reason for this projection is said to be the formation of a music gallery within. It is lighted by a window of moderate size and inferior merit, and is plainly and heavily embattled. Passing two more windows of the north nave aisle, we come to the transept, or rather the square, ponderous Norman tower, under which more than half the north wing of the transept is worked. The walls of this tower are quite plain to a considerable height; it is then divided into four compartments all round by plain horizontal bands, and surmounted with a

plain embattled parapet. Each compartment is adorned with arcades of round-headed arches, most of which have the zigzag moulding, and within some of them are the windows which give light to the interior. This arrangement however is interrupted on the north face of the tower by the insertion of a large pointed window of six lights, with beautiful and elaborate tracery of decorated character. The same thing was done to the south face of the other tower, and at the same time, when the Cathedral was rebuilt at the close of the thirteenth and beginning of the fourteenth century, and when these towers were made subservient to the transept of the new Cathedral, as far at least as to the height of the nave and choir. Perhaps indeed the transept of the old Norman church was also worked under them; it is at least difficult to imagine to what other purpose they would have been applied situated as they are.

In any case, the designer of the towers has succeeded in imparting a unique feature to the Cathedral. These towers are so very similar, that we shall not trouble the reader with a detailed account of the minute and unimportant differences which are to be found upon the external surface of them; we have only therefore to add to what has been already said, that they have both square turrets engaged at the four corners, and which rise considerably above the parapets of the towers, and then proceed with our description of the rest of the Cathedral.

On turning round the north-east angle of the tower, on the north side of the Cathedral we meet with a projection in the east face of that tower in the style of the rest of the Cathedral, which is a chapel dedicated to St. Paul; it has angular buttresses and windows in three sides, that to the east being very large, and filled with tracery of the best design. There is a similar projection on the east face of the south tower, which is a chapel dedicated to St. John the Baptist. Passing three windows of the north aisle of the choir, we meet with an adjunct larger than any we have yet described, so large indeed that some have been led to think it a part of the transept of the old Norman Cathedral, and the more so, as there is a similar adjunct on the south side of the choir exactly opposite; it projects far beyond the buttresses of the side aisle, and is a heavy mass of masonry, with a huge hexagonal buttress engaged at the north-west angle, in which

a staircase is worked; it has slighter but very plain buttresses at the other angles; it is also plainly embattled, and has a large but badly proportioned window in the north face of it, with one of less dimensions but better proportions over it. It rises no higher than the choir aisle; it is the chapel of St. Andrew, and its want of sufficient breadth is thought by some to be fatal to the supposition of its ever having been part of the transept of the Cathedral, coeval with the towers. Passing three more windows of the north aisle of the choir, we come to another projection, which is the chapel of St. George: at this point the choir ends, and the Lady Chapel begins, which if it be at all later, it must be but a very little later than the choir to which it is appended, as the masonry is equally plain and solid, and the windows nearly of the same character; that to the east is very large, filling up nearly the whole space between the angular buttresses, and adorned with a profusion of the flowing tracery peculiar to this style. The east end of the choir, flanked with hexagonal turrets engaged, is seen over the embattled parapet of the east end of the Lady Chapel. The east window of the choir is a magnificent example of an early perpendicular window. It was put up at the close of the fourteenth century. Churches built from that time till the disappearance of the pointed style, in the revived Italian were all windows and buttresses. The love of large windows is supposed to have led to the change which gradually took place in the style of architecture from what is called the decorated to the perpendicular. The increased width of the windows rendered it necessary to carry up the straight mullions to the head of the window, and that all the tracery should be as far as possible straight also; but how greatly superior is the flowing tracery of the decorated Gothic, as exemplified in the great west window of the nave, not only in that respect superior, but also in its form, its dimensions, and proportions. Above the horizontal embattled parapet of the choir, is seen the gable of it, adorned with a small rose window filled with good flowing tracery. The gable point has a small pinnacle, and the flanking turrets have one each. The whole of the south side of the Cathedral is too nearly similar to the north already described to need any further notice. It should be mentioned however that there is no south porch.

It is certainly somewhat to be regretted that the bishop's

palace and gardens conceal from public view all the south-east part of the Cathedral and the chapter-house. The lower part of the latter edifice is as old as Henry III., that is, up to the sills of the windows. The upper part is the work of Bishop Lacy, and is all of perpendicular character. Before we close our examination of the exterior of this Cathedral, it will be necessary to observe that the clerestory is of the same character on both sides, having large windows, with flowing tracery and buttresses between them, terminated with crocketed pinnacles; the whole is surmounted also with a plain embattled parapet. The windows of the aisles are of the same character with those of the clerestory, as wide, but somewhat shorter, and therefore less pleasing in their proportions. These have very heavy plain buttresses between them, which are connected with the buttresses of the clerestory by flying buttresses, as plain and heavy as themselves. The aisles have a plain embattled parapet, the heaviness of which, as well as of the buttresses, which greatly project, is a little relieved by a series of crocketed pinnacles set at the point where the flying buttresses join the upright ones. And yet it must be owned that all these external props of both kinds constitute one of the defects of Exeter Cathedral. Another, as was before observed in the account of a distant prospect of it, is the want of elevation. These two defects together give to the whole edifice, in walking round it, a rather heavy appearance, for which not even the beauty of the windows, with their studied variety of most excellent flowing tracery, can entirely compensate.

The roof covered with lead is too much exposed, and adds still more to the heavy effect already regretted. The roof ridge is adorned with a sort of edging, composed of a series of fleur-de-lis, which has a pretty effect, quite peculiar to this Cathedral, and is another of its French features.

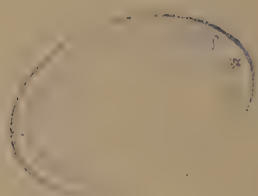
INTERIOR.

Till about sixty years ago the eye of the visitor of taste was appalled, on entering this Cathedral, at beholding the nave encumbered with an assortment of the heaviest and worst-arranged pews that ever were constructed in any place of worship: most happily these tasteless obstructions, which destroyed the character, the effect, and proportions, of the Cathedral, have all now been swept away,



EXETER CATHEDRAL.

THE SOUTHERN TOWER.



we hope for ever. We have before lamented the want of elevation in the interior of Lincoln Cathedral. That want is still more felt on first entering this of Exeter; it is however its only defect; we cannot speak too highly in praise of the interior of this Cathedral in every other respect; its breadth and length, its windows, its organ and organ-gallery, its monuments, and bishop's throne, the uniformity of its architecture, the beauty, excellence, and variety of its detail; but above all, the form and plan of its vaulting, uninterrupted throughout the whole length of the Cathedral, all these things are quite unrivalled in England, and will amply repay the lover of the pointed style for his journey to Exeter, from whatever distance he may come to it.

In the interior, notwithstanding its want of elevation, the visitor is still more reminded of the Cathedrals of France, than he was by the exterior. There is a very remarkable resemblance in the nave to that of Strasburg Cathedral: and the more so, because the vaulting there, though not so low as this, is yet not elevated enough to satisfy the eye of a Gothic architect. The nave is supported upon an arcade on each side of seven pillars and arches, the former beautifully clustered, the latter wide, but of graceful form, and elegantly wrought with mouldings, and surfaces, which correspond with the arrangement of the pillars on which they rest. The capitals of the pillars are exquisitely carved, and of simple design; their bases are equally good, and consist of three courses of mouldings. Between every two arches is an exceedingly rich corbel, composed of figures and foliage, and no two are alike, these support slender reeded columns with highly decorated and studiously diversified capitals, from which spring the ribs of the vaulting. The triforium is remarkably low, and consists of an arcade of four pointed arches feathered, and resting on small clustered columns, repeated in each compartment of the nave on both sides with one very singular exception, which, as it is the only interruption to the general uniformity of the nave, cannot but attract the attention of the visitor, and must therefore be briefly noticed in this description of the interior of the Cathedral. Projecting from the north wall of the nave over the fifth arch from the west end, and supported upon brackets, is a stone gallery; the front of which is adorned with twelve niches, each containing the statue of an angel playing on a musical instrument. It is now called the Minstrel's Gallery, and probably was intended from the first for the reception of

vocal and instrumental performers, on particular occasions. It is capable of containing a large band of musicians, being very deep, and formed partly by the projection already noticed, in our description of the exterior, as built over the side aisle at the place where the north porch projects from it. Immediately over the triforium is a gallery whose front is of open stone work, the pattern being a double row of pierced quatrefoils. Above this gallery and recessed a little behind it, is the clerestory, which is as much more lofty than ordinary, as the triforium is lower. The windows are well proportioned, of many lights, and flowing tracery of various and beautiful design, and delicate execution. The vaulting is elegantly pitched, and the ribs diverging from the capitals of the slender columns before mentioned, and spreading themselves gracefully over the groining, are adorned at their intersections with bosses of sculpture of various devices, and exquisitely finished. This roof, there being no intervening central tower or lantern, is continued across the transept to the eastern extremity of the choir in one unbroken line, and plan, and is the longest stone vaulting that exists perhaps in the pointed style of architecture. The vaulting of the aisles of the nave is of the same character. The transept has no aisles. The greater part of it is constructed within the old Norman towers, in the north and south walls of which windows are inserted, of the same character with those in the clerestory of the nave and its aisles, but of larger dimensions. From the east wall in the north wing of the transept, the chapel of St. Paul is entered, and in the same wall of the south wing is the entrance to St. John the Baptist's chapel. They are small, but well proportioned, having large pointed windows to the east, and smaller ones to the north and south, of the same character as those already described. The stone vaulting is also very similar to that of the rest of the Cathedral, but on a less scale. These chapels are now used as vestries for the various members of the Cathedral establishment.

We come now to the choir screen, dividing that part of the Cathedral from the nave and transept. This screen is the work of Bishop Stapledon, and was completed in the year 1324. It is a magnificent example of the style which then prevailed, and stands unrivalled as a screen, and supports an organ equally magnificent and unrivalled in England. The plan of the screen is a deep arcade of three pointed arches richly feathered, over which is a gallery

with a front enriched with niches (no statues), which, though a modern addition, agrees extremely well with the original work. Beneath the middle arch of the screen the choir itself is entered, the fitting up of which (since the columns, arches, windows, and vaulting, are of the same description with those of the nave) alone remains to be noticed.

On entering the choir the effect is greatly heightened by the beautiful painted glass in the east window, much of it original and in the highest state of preservation. Nineteen whole length figures of saints, patriarchs, and other celebrated and important personages, are here represented, together with a variety of armorial bearings. Some of the side windows also contain curious and rich specimens of ancient stained glass. The stalls are of good design and well carved in oak; but the principal object, and that which attracts the attention of all persons on first entering the choir, is the bishop's throne. This superb monument of episcopal grandeur stands at the extremity of the stalls on the south side of the choir. It is carved in oak, and has a pyramidal canopy of open carving, which rises nearly to the height of the vaulting. The design is astonishingly light and elegant, and the execution of its truly delicate and varied detail, most admirable. The effect of the whole however is not so good as might be expected. The height of the pyramidal part is out of all proportion to the rest, and to the stalls with which it is connected. The organ is composed of three distinct portions, the centre one is very large, and stands over the middle arch of the screen. The two side portions containing the largest pipes were formerly attached to the walls of the choir on each side, and were of considerable height. Beyond the stalls of the choir on each side between the columns, are monuments to the memory of illustrious persons, which add to the interest of the scene; but which are not of sufficient merit in themselves to deserve a particular description. Before we quit the choir, we cannot refrain from noticing to the reader a very singular departure from the general uniformity of this portion of the Cathedral. The last compartment westward on each side is exceedingly contracted, the span of the arches in these two compartments is not above one-third of that of all the others. Many have been the conjectures concerning the motives which induced the architect to adopt this plan. Here were the Norman towers already built which he intended should serve for the transept of his new

Cathedral, possibly also reverence for the site of the ancient altar, might determine for him the extent of the new choir eastward, he had then to fill up the intervening space with an arcade, till these two fixed points were thus connected, and we can hardly suppose that he would not measure that space accurately before he began to build upon it. Yet some have supposed this, and thus satisfactorily to themselves at least, account for the contraction of these arch spaces. Others thinking it derogatory to the credit of the architect of so splendid a work as this Cathedral, disdainfully reject this mode of accounting for so singular a circumstance, and have supposed it to be the effect not of miscalculation and accident, but of design : the architect, say they, being determined to retain the Norman towers, to make of them a transept, must at the same time have abandoned all idea of a central tower, or lantern ; and yet desiring as usual to have some feature in the building, by which the choir, the most sacred part of it, might be distinguished from the rest, he designed and adopted this expedient. Others again have supposed, that this was done with reference entirely to the rood, now the organ loft, the arch spaces being of the same breadth with that, which was erected not long after ; of these suppositions, we will not venture to prefer one before another, nor add to the number of them ; but confessing ourselves entirely at a loss to account for this remarkable feature in the edifice, we will take our leave of the choir, and invite the reader to examine with us the aisles, their chapels, and the most important of their sepulchral monuments.

The vaulting of the aisles of the choir is much more simple than that of the choir itself ; it has indeed in each compartment but four ribs, at the intersection of which is a sculptured boss of no great richness. On the one side monuments are inserted in the wall under the windows, on the other between the arches. In the last compartment of the north aisle on the left is the entrance into St. George's chapel, called also the chantry of Sir John Speke, knight, who is buried in it ; the screen which divides it from the aisle is a late perpendicular work and feathered, is rich in panelling, shields, rosettes, and small statues. The east end of this aisle is separated from the chapel of St. Mary Magdalen, by a beautiful stone screen of open work, a little earlier than that just described. This chapel, together with the one opposite, form a sort of transept to the Lady

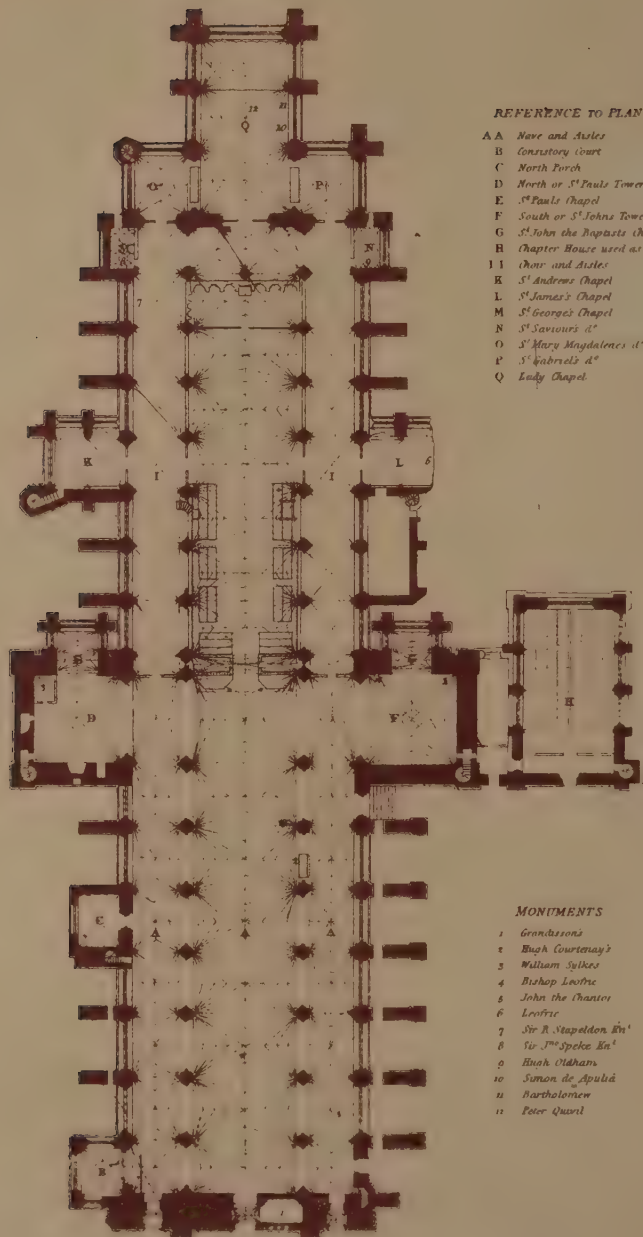


Drawn by John Galt from a sketch by A. Galt

Engraved by H. V. Vint

EXETER CATHEDRAL.

FROM THE BISHOP'S GARDEN.



REFERENCE TO PLAN

- AA Nave and Aisles
- B Conventual Court
- C North Porch
- D North or St. Paul's Tower
- E St. Paul's Chapel
- F South or St. John's Tower
- G St. John the Baptist's Chapel
- H Chapter House used as a Library
- I Choir and Aisles
- K St. Andrew's Chapel
- L St. James's Chapel
- M St. George's Chapel
- N St. Saviour's d^o
- O St. Mary Magdalene's d^o
- P St. Gabriel's d^o
- Q Lady Chapel

MONUMENTS

- 1 Grandsons
- 2 Hugh Courtenay's
- 3 William Sykes
- 4 Bishop Loe's
- 5 John the Chanter
- 6 Loe's
- 7 Sir R. Stapeldon Bart
- 8 Sir J^{ms} Speke Bart
- 9 Hugh Oldham
- 10 Simon de Apulid
- 11 Bartholomew
- 12 Peter Quarel

Chapel, which might formerly have been entered here under an arch, now filled by the altar tomb of Edmund Stafford, bishop of Exeter, who died in 1395. The Lady Chapel, which for one hundred and sixty years was the library of the dean and chapter, was refitted and restored in the year 1872; it is entered from the aisle behind the altar screen, and displays much excellent detail of the style which prevailed towards the end of the fourteenth and beginning of the fifteenth century. The vaulting is similar to that of the nave and choir. The monument of Bishop Branscombe is exactly opposite to that of Bishop Stafford, and is placed under the corresponding arch on the south side of the chapel, serving in part as a dividing screen from the chapel of St. Gabriel, as Bishop Stafford's does on the other side from the chapel of St. Mary Magdalen. These small chapels on either side the Lady Chapel are beautifully vaulted with stone, and lighted by two pointed windows in each, of large dimensions and graceful tracery. Bishop Branscombe's monument is a most superb example of the monumental architecture of the thirteenth century: and is still in most excellent preservation. The tomb on which the effigy of the bishop in his pontifical robes is recumbent, is adorned on both sides with five large quatrefoils richly feathered, each enclosing a shield, between each quatrefoil is an oblong panel, containing a niche with feathered canopy. The canopy, under which the tomb is placed, is of the Perpendicular style, to which also the grotesque angels at the Bishop's feet, holding shields, belong. The principal arch moulding is thickly set with that beautiful simple four-leaved flower, peculiar also to this style, and the arch itself is trebly feathered: the spandrils are filled with good feathered panelling, the hollow cornice above with small figures of angels, playing on musical instruments, and the parapet above this is enriched with a border of quatrefoils alternately wide and narrow, according to the panels in which they are inserted. Small niches with feathered canopies, decorate a hollow moulding which reaches from the top of the table to the cornice above the arch, in each side of it, but the small statues are gone. Passing by the chapel of St. Gabriel, we come next to the chapel of St. Saviour, or the chantry and chapel of Bishop Oldham, as it is also called, because that prelate is interred in it. The screen which divides this chapel from the south aisle of the choir is a beautiful example of late Perpendicular work, and not

very much unlike that in the same situation, and of the same period, on the other side of the choir, which has been already described.

The chapels of St. Andrew and St. James, which it has been thought once formed the transept of the previous Cathedral, are, both as to their windows and vaulting, of the same style as the north and south aisles of the choir, from which they are respectively entered. Both these chapels are of larger dimensions than any others about the Cathedral, except the Lady Chapel, and both show traces of two altars in each, on the east side.

Before we quit the Cathedral, we must beg leave to conduct the reader back again into the choir, in order to point out to his notice three stone seats or stalls, side by side near the altar, and to the south of it. The beauty and delicacy of the carving cannot be exceeded. The arches are of a peculiar form, and adorned with the simplest feathering, the canopies are straight and richly feathered, and terminated with equally rich finials. But the canopy of the seat nearest the altar deserves particular attention; instead of the ordinary feathering and finial, it is adorned with a wreath of vine leaves on each side, which meet at the point and there form a finial; and never did a Greek sculptor of the best age trace a more exact portrait of the leaf of the vine, nor design a more graceful wreath of such leaves, nor execute his design with a more masterly finish. The chapter-house is now also used as a library. It is an oblong building, with a low pointed door at the west end, and large pointed window over it, three pointed windows in the length on each side, and a very large one at the east end, much wider and longer than any of the others, but of the same Perpendicular character; the windows have buttresses between them, and the whole building has a plain embattled parapet all round.

The internal dimensions of the Cathedral are as follows: Extreme internal length from west entrance to the entrance of Lady Chapel 320 ft. Length of Lady Chapel 60 ft. Breadth of the body of the church 72 ft. Length of nave from west door to the entrance into the choir 168 ft., and from thence to the new altar screen 127 ft. The breadth of the nave and choir clear of the columns 33 ft. 6 in., and of the aisles 15 ft. clear of the same. Length of transept from north to south 138 ft., breadth of the same 28 ft. 6 in. Height of the vaulting from the pavement to the highest part of it

only 66 feet: which is 20 feet less than it ought to be, at the least, and if it were to be elevated, we would rather add 30 feet to its height than 20. This want of due elevation is very injurious to the effect both of the exterior and the interior of this Cathedral, but as was observed before, it is its chief, if it be not its only defect. From the measurement above stated the reader will perceive the truth of our assertion in the outset, viz., that Exeter Cathedral cannot be classed with those of the first magnitude, although from the uniformity of its design, the beauty and variety of its architectural detail, its numerous chapels and monuments, it must ever deservedly rank among the most important and imposing Cathedrals of the kingdom. The chapter-house is 50 feet in length and 30 in breadth. The large east window was once filled with painted glass, but it is now only to be admired for its peculiarly elegant form and beautiful proportions.

The Cathedral establishment, besides the bishop, consists of a dean, four canons residentiary, three archdeacons, (viz., of Barnstaple, Exeter, and Totnes), a precentor, chancellor, treasurer, and sub-dean, twenty-four prebendaries, four priest vicars, eight lay vicars, organist, singing-men, choristers, vergers, and other inferior officers. The Cathedral Church is dedicated to St. Peter. In the king's books the bishopric of Exeter is valued at £500 per annum, and it was afterwards returned as of the value of £2,713 per annum. The diocese of Exeter, after the union of the sees of Crediton and St. German's, was composed of the counties of Devon and Cornwall, until 1876, when the old diocese of Cornwall was reconstituted. We shall now proceed, according to the plan we have hitherto pursued, to give slight biographical sketches of some of its more renowned prelates.

Bishop Bartholomew, consecrated in 1161, deserves first to be mentioned for his having taken the king's part against Thomas à Becket, whose unbounded arrogance, and defiance both of the laws of his country and the royal authority, this good bishop exposed to pope Alexander III. to whom he was sent in company with other bishops, on an embassy concerning that affair. This bishop was also for those times a great divinity writer. Oliver says, "his

extraordinary talents and rare felicity of genius, made him be regarded as the luminary of the English Church," and so he was called by the pontiff before named. He wrote on Predestination, Freewill, Penance, and other subjects; of which Bishop Tanner has given an account in his *Bibliotheca Britanico-Hibernica*. Having himself in his early years experienced the advantage of powerful friends, he became, after his own advancement, a patron of talents and worth; and Baldwin, like himself a native of Exeter, who eventually became archbishop of Canterbury, was indebted to him for his education and early promotion. Bishop Bartholomew died on the 15th of December, 1184, and was buried in his own Cathedral.

Walter Bronescombe, also a native of Exeter, and like Bartholomew, of humble origin, deserves next to be mentioned among the worthies who have filled this see. His parents, assisted by kind friends, were enabled to send him first to school, and afterwards to Oxford, where he soon made himself a proficient in all the learning of his day. His great acquirements obtained him patronage, and he became canon of Exeter and archdeacon of Surrey before he was in priest's orders. On the 24th of February, 1258, he was elected bishop of Exeter, and on the 14th of May following he was solemnly enthroned in this Cathedral. He was a man of uncommon abilities and prudence; for, during the wars between Henry III. and his barons, he conducted himself so discreetly, as to obtain both the confidence of his sovereign and the respect and esteem of the barons. His signature stands the first to the *Dictum* of Kenilworth, dated the 31st of October, 1266. In the year 1274 this prelate assisted at the fourteenth general council held at Lyons, as appears by his register, which is the most ancient one belonging to this see, and which he began, in consequence, as it is said, of some attempted frauds by official persons during the time of his predecessor. This register proves the great number of churches which Bishop Bronescombe dedicated in Devonshire and Cornwall during his government of this see. In one year only, viz., in 1268, he consecrated no fewer than forty. At Glasney, in Cornwall, he founded and richly endowed the college of St. Thomas the Martyr for thirteen secular canons. He restored to the church of the Holy Cross, at Crediton, its possessions and endowments; and was a great benefactor to the hospital of St. John, in Exeter. At Clyst he built a large and commodious palace

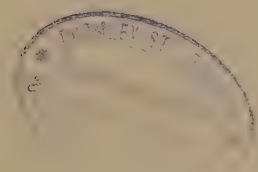


Engraved by J. Smith & Co. London.

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EXETER CATHEDRAL.

THE NAVE LOOKING WEST.





EXETER CATHEDRAL.

THE BISHOP'S THRONE.

which became a favourite residence of his successors. He died on the 22nd of June, 1280, after governing his diocese with great ability and vigilance for more than twenty-two years, and was buried in St. Gabriel's chapel, which he had recently built for the place of his sepulture, and in which was afterwards raised to his memory the splendid monument we have already attempted to describe.

Another Walter must next be mentioned, viz., Walter de Stapeldon, professor of canon law, precentor of Exeter, and chaplain to Pope Clement V., a man of high birth and splendid abilities. He was elected in 1307, and enthroned the next year with more than common magnificence, even in that age of ecclesiastical pomp. When he came to the east gate of the city, he alighted from his horse and walked in procession to the Cathedral, the whole way being laid with black cloth. At St. Michael's gate, which was the principal entrance into the Cathedral close, he was received by the chapter and choristers in their proper vestments, and *Te Deum* being sung, he was conducted into the church, and installed with the accustomed solemnities; after which he took possession of his palace, and regaled his numerous and high-born guests with a splendid banquet. His great talents for public employments of the highest importance gained him the favour of Edward II., to whose service he attached himself with greater zeal and fidelity than the evil measures of his government deserved. When that weak monarch took refuge in flight he left the government of the metropolis in the hands of Bishop Stapeldon. This charge led to the death of this loyal but ill-fated prelate; for the populace rising in arms in favour of the queen, after first plundering his new residence, without Temple Bar, seized the bishop himself as he was proceeding through the city, and dragging him from his horse into Cheapside, proclaimed him a public traitor, a seducer of the king, and a destroyer of the liberties of the city. Then stripping him of his armour and other apparel, they cut off his head, and fixed it upon a long pole, as a trophy and a warning. Two of his attendants underwent the same cruel fate, and their bodies were thrown into the river, together with the bishop's, though they were afterwards taken out by order of the victorious queen, and buried in the neighbouring church of St. Clement Danes. The remains of the bishop were, however, finally conveyed to Exeter, and interred on the north side of the choir near the altar, on the 28th of March,

1327, about six months after his violent death. He was a great benefactor to the Cathedral, and founded and liberally endowed Hart's Hall and Stapledon's Inn, now Exeter College, in Oxford; besides leaving funds for establishing a preparatory school for that college in St. John's hospital, in Exeter.

Bishop John Grandisson (after James Berkeley, the successor of Stapledon, who enjoyed his promotion only a few weeks) was next elected. He was of an ancient family, descended from the dukes of Burgundy. "He was," says Godwin, "from his childhood very studious, became learned, and wrote divers books. He was also very grave, wise, and politic, and therefore grew into such credit with Pope John XXII., that he was not only of his privy council, but also his nuncio, in matters of great weight and importance, to the emperor, to the kings of Spain, France, and England, and other the mightiest princes of Christendom." He was chaplain to the pope at the time of his promotion to this see, in the month of August, 1327, and he was consecrated the 18th of October following, in the Dominican church at Avignon, by Peter, cardinal of Præneste, amidst a splendid assembly of cardinals, bishops and others. Besides what this bishop did for the present Cathedral, which we have already noticed, he founded and endowed the noble college of St. Mary Ottery; he also greatly augmented the revenues of Bishop Bronescombe's college, at Glasney, near Penryn, and of St. John's college, in Exeter, the church of which he is also thought to have rebuilt. In his manner of living he was extremely frugal, and, notwithstanding his expensive works, he amassed great wealth. "By his last will," says Godwin, "he gave such large and bounteous legacies to the pope, emperor, king, queen, archbishop, bishops, colleges, churches, and to sundry persons of high estates and callings, that a man would marvel, considering his great and chargeable buildings and works otherwise, how and by what means he could have attained to such a mass of wealth and riches. He was always very frugal, kept no more men or horses about him than were necessary, and ever despised the vanities of all outward pomp. But this it was not that enabled him to perform these great works, and yet to leave so much money behind. He procured an order to be taken, that all ecclesiastical persons of his diocese, at the time of their death, should leave and bequeath their goods to him, or to some other in trust towards his

chargeable buildings, or otherwise to be bestowed in pious uses at his discretion." By his own command his funeral was performed without any pomp or extraordinary solemnity, and he allowed no mourning to any person. He died at the age of seventy-two years, nearly forty-two of which he had held this see, and was buried within the small chapel of St. Radegund, on the south side of the great western entrance into the Cathedral.

Edmund Stafford, a kinsman of Richard II., was elected bishop in 1394. He had great talents for business, but perverted them to support those tyrannical measures of the king, which led to his deserved expulsion from the throne. In 1396 he was made keeper of the great seal, and he opened the merciless parliament which met in September, 1397, by a speech asserting the unlimited extent of the regal power, and the deserved infliction of the severest punishments on those who sought to subject it to any restriction. After the king's deposition, however, he submitted to the sway of Henry IV., and in March, 1401, was again appointed chancellor and keeper of the seal. He was a great benefactor to Stapeldon's Inn, at Oxford, of which he is regarded as the second founder; he also reformed its statutes, and changed its name to Exeter College, which it still bears. He died, after a short illness, on the 3rd of September, 1419, and was buried in the chapel of St. Mary Magdalene.

Richard Fox, a native of Lincolnshire, who was educated at Magdalen College, Oxford, was for a short time bishop of this see. While pursuing his studies at Paris, he became acquainted with the Earl of Richmond, who was then an exile, and afterwards greatly assisted him in his attempts against Richard III. In reward for his services, when the earl, on the death of Richard, became king by the name of Henry VII., he conferred many honours upon him; the see of Exeter first in 1487, and he continued to be one of the most confidential of all his majesty's counsellors. He was translated to Bath and Wells in 1491; in 1494 to Durham; and lastly to Winchester in 1500. He became blind in his latter years, and dying on the 5th of October, 1528, was buried in Winchester Cathedral, where a splendid monumental chantry is raised to his memory. He founded a free grammar school at Grantham, and another at Taunton; and, in conjunction with Bishop Oldham, he founded and most amply endowed the college of Corpus Christi, in Oxford.

John Veysey succeeded Bishop Oldham, and was elected in 1519. He was a native of Sutton Coldfield, died at the the advanced age of one hundred and three years, and was buried in the church there. He was much esteemed by Henry VIII., and was appointed governor and tutor to his eldest daughter Mary. In 1551 he was required by Edward VI. to surrender his see, and was rewarded for his ready compliance with a handsome annuity. After the accession of his pupil Queen Mary, he was reinstated in his bishopric, but lived only one year afterwards. On the very day he resigned his see, King Edward VI. bestowed it upon the famous Miles Coverdale, who was not allowed a long possession of it. On the accession of Queen Mary he was ejected and sent to prison, but about eighteen months after he was released, at the earnest and repeated solicitations of the king of Denmark, and by an act of council allowed to go to that country with two of his servants and his baggage. On the queen's death he returned to England, but having during his exile imbibed the principles of the Calvinistic reformers, he refused to be reinstated in his see. In his early years he was an Augustine monk, but as he advanced in life and knowledge he became a convert to Protestantism, and was one of the most zealous of all the reformers in translating the Scriptures into English, and printing them. During his imprisonment he was one of those who, with Ferrar, Bishop of St. David's, Taylor, Philpot, Bradford, Hooper, and other martyrs, drew up and signed a confession of their faith, dated May 8, 1554. He died in his eighty-first year, and was buried in St. Bartholomew's church, near the Royal Exchange. The Earl of Bedford and Duchess of Suffolk, and many other distinguished persons attended his funeral.

That very eminently learned and pious man Joseph Hall was for a short time bishop of this see. He has been already noticed in our account of Norwich Cathedral, of which see he died bishop.

Seth Ward was chosen bishop of this see in 1662; he had been previously dean, during which time he restored the Cathedral to its ancient form. He caused the partition wall to be pulled down, which had been erected to divide the church into two distinct places of worship, and repaired and beautified the Cathedral at an expense of twenty-five thousand pounds, and put up the former organ, which cost two thousand pounds more. These charges were principally

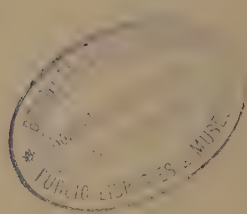


Drawn by John Salmon from a Sketch by R. Garland.

Engraved by J. Winkles

EXETER CATHEDRAL.

BISHOP STAFFORD'S MONUMENT.



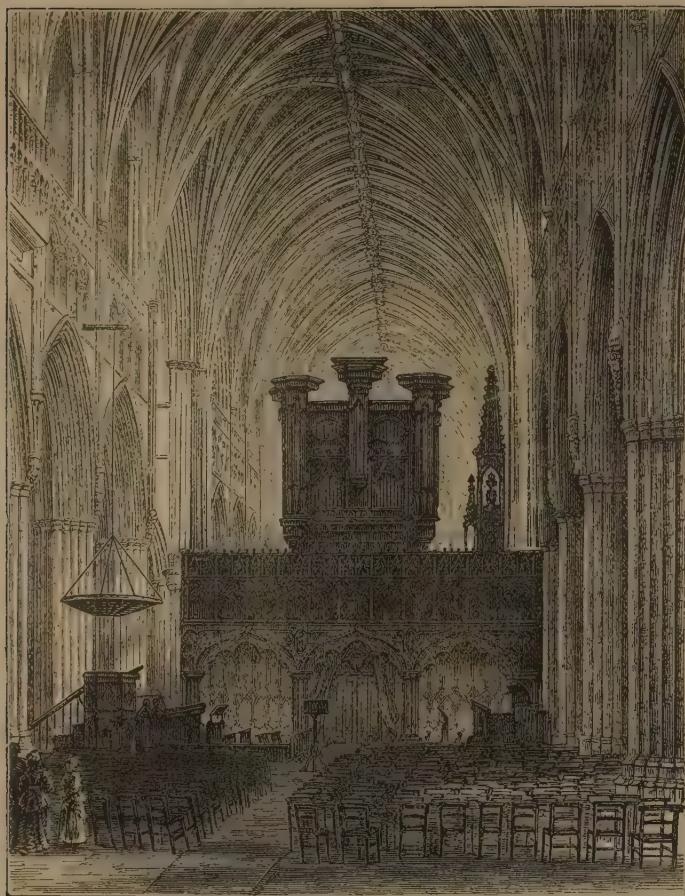
defrayed by the fines paid for the renewal of leases of the church property. In 1667 Bishop Ward was translated to Salisbury, which see he retained till his death in the year 1688-9, at the age of seventy-two.

Sir Jonathan Trelawny, Bart., was translated from Bristol in 1689, and was one of the seven bishops committed to the Tower. He was afterwards translated to Winchester, and died at Chelsea, in 1721, and was buried at Trelawny, his family seat.

Offspring Blackall, a native of London, was next appointed to this see, and was consecrated in 1707-8. He was a perfect pattern of a true Christian life, and one of the best preachers of his time. He was the originator of the episcopal charity schools in Exeter, and lived to see them in a flourishing condition. He died in his palace at Exeter, on the 29th of November, 1716, very deeply regretted, and was buried in the chapel of St. Gabriel, in the Cathedral. His works, chiefly sermons, were collected into two volumes folio, and published by his learned friend Sir William Dawes, Archbishop of York, and are said to contain a complete system of Christian morality,

George Lavington was consecrated on the 8th of February, 1747. He was distinguished for his wit and learning, and his ardent zeal for the Protestant succession at a time when a fearful change seemed impending. He published some sermons; but his principal work is entitled "The Enthusiasm of the Methodists and Papists compared."

In more recent times the two most notable bishops have been Henry Philpotts, who held the bishopric from 1831 to 1868, and Frederick Temple, bishop from 1869 to 1885, when he was translated to London.



EXETER CATHEDRAL: THE NAVE AND CHOIR SCREEN.

MODERN HISTORY OF EXETER CATHEDRAL.

A FONT, given by Archdeacon Bartholomew in 1842, is now in the chapel of the Holy Ghost on the south side of the south transept, now used as a vestry for the choristers. It is copied from that of Beverley Minster, dating from 1534.¹

¹ The font on the north side of the nave was the gift of Queen Henrietta Maria, in 1644. In it the Princess Henrietta Maria, daughter of Charles II., was baptised.

The tomb of Hugh Courtenay, second Earl of Devon of his house (died 1377), and of his wife Margaret, granddaughter of Edward I., was removed into the south transept in 1859, from its old place in the nave. Unfortunately the effigies have been reworked.

The nave was arranged for public worship in 1859.

The restoration of the choir was undertaken in 1870, and was entrusted to Sir G. G. Scott. The decayed stonework and Purbeck marble was repaired wherever decayed. The buff-coloured wash with which the walls and roof had been covered was removed.

The choir screen was greatly improved by opening the two side arches. The organ (which had been considerably improved in 1859) was again largely rebuilt, the pipes at the sides of the great choir arch being removed.

The walls which separated the choir from its aisles have been removed, screens of open stonework having been substituted.

The eighteenth century stalls gave place to excellent new ones of Decorated style, the tabernacle work of the canopies and the figures of angels and men, animals and plants, introduced to illustrate the "*Benedicite omnia opera*," being especially good work. This ranks amongst the most successful modern wood work.

The large reredos put up in 1818 has been replaced by a much more artistic, though smaller, one. It is elaborately constructed of alabaster and marbles, inlaid with precious stones. Its three compartments represent: the central, the Ascension; the northern, the Transfiguration; the southern, the Descent of the Holy Spirit at Pentecost. It was the gift of Chancellor Harington and Dr. Blackall, and cost £2,000; on either side of the reredos is a low marble screen, surmounted by a light iron grille.

The new pulpit, on the north side of the choir, opposite St. Andrew's Chapel, is constructed of a fine combination of Devonshire marbles, and bears in the panels seven sculptured alabaster groups, which illustrate preaching.

The vaulting has been recoloured as far as possible according to ancient indications. The bulk of it is a cream white; the ribs are in red, blue, and gold; the bosses are gilded.

The bishop's throne, rising to fifty-seven feet high, has been thoroughly cleansed, and carried back to its old place in front of the arch, instead of being thrust back under the arch.

The Lady Chapel was restored after the same general plan as the choir. The roof of the reredos has been cleansed of wash and recoloured. The east window was filled with stained glass by Messrs. Clayton and Bell, given by Chancellor Harington, in memory of his sister. It represents the principal events in the life of the Virgin Mary. Four windows on the north and south sides are filled with stained glass in memory of Bishop Philpotts (died 1868), by the same artists, are much superior to the east window. They were done under the same conditions as are prescribed in the old Fabric Rolls for the Rouen glass painters.

Chantrey's statue of the Devonshire painter, Northcote, has been removed into the north transept, from its former position in the Gabriel Chapel.

The choir was reopened on St. Peter's Day, 1876 (June 29), and soon after the restoration of the nave was taken in hand. A fine new pulpit of Mansfield stone has been erected (in 1877) in memory of Bishop Patteson (Bishop of Melanesia, martyred 1871). New oak stalls for the clergy and choristers were presented by Chancellor Harington. The original decorations of the minstrels' gallery have been much improved in appearance.

During the restoration it was found that many parts of the nave walls, where laid bare, showed unmistakable Norman work, probably belonging to Bishop Warelwast and Marshall's construction. In the masonry of the walls of the north and south nave aisles a number of square red stones may be seen at intervals. These are portions of the original responds of the arches of the old Norman Cathedral, the bases of some of the columns having been found beneath the floor close to the walls.

It was also discovered that nave, choir, and nearly all parts of the cathedral, had been formerly decorated with brilliantly coloured fresco paintings.

In the north porch were found, embedded in plaster and rubbish, three decapitated statues of the Saviour, the Virgin, and St. John the Apostle, and also a niche in which one of the statues probably stood. The central boss of the vaulted roof was also found to have on it a beautifully carved "Agnus Dei."

Underneath St. James' Chapel an ancient crypt was opened out, 20 ft. by 18 ft., having a groined roof.

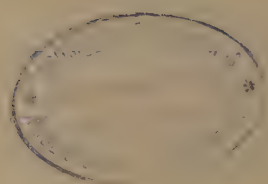


Drawn by R. Garland.

Engraved by E. W. L. S.

EXETER CATHEDRAL.

THE CHAPTER ROOM.

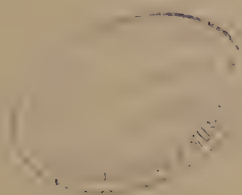




EXETER CATHEDRAL THE REREDOS.

One of the damaged statues in the screen at the west end has been renewed. The decayed pinnacles round the exterior have been repaired. The soil on the north-eastern side of the cathedral has also been completely drained, much of the accumulated soil removed, and the plinth laid bare.

The cost of the restoration of the choir was about £25,000, and of the whole interior £40,000.





2A

NORWICH CATHEDRAL.

FROM THE EAST HILL.

NORWICH CATHEDRAL.

THE diocese of Norwich is one of the very oldest in England, and for the most part consisted anciently of the counties of Norfolk and Suffolk. In 1837 the archdeaconry of Sudbury, Suffolk, was annexed to Ely. The see, however, has not always been where it now is, at Norwich. It was first placed at Dunwich, in Suffolk; then both at Dunwich and North Elmham, in Norfolk, at the same time, the diocese being divided into two parts; then at Elmham only; next, though only for a short time, at Thetford; and lastly at Norwich, the most convenient situation for it.

Early in the seventh century Redwald, king of the East Angles, adopted Christianity, though he afterwards relapsed into paganism. Eorpwald, his successor, was more consistent. After his death, however, the people very generally relapsed into paganism; but upon the arrival of his brother Sigebeht in England, who had been banished into France, Christianity again revived. Soon after his accession he induced Felix, a Burgundian, to leave France, in order to instruct his subjects in the Christian religion; and on his arrival, in 630, he was appointed the first bishop of a new diocese, and fixed the see at Dunwich, at that time the capital of the kingdom of the East Angles.

Felix governed the diocese seventeen years, and was afterwards canonized. He founded a monastery at Soham, near Ely, and was buried first at Dunwich, but his remains were afterwards conveyed to Soham, and finally removed to Ramsey. To Bishop Felix succeeded Thomas and Boniface, and Bisi or Bosa, who was consecrated in 669. Bede says, "that in extreme old age this bishop divided the diocese into two parts, the county of Suffolk forming one, the see of which was continued at Dunwich, and the

county of Norfolk the other, the see of which was placed at North Elmham." Ecclesiastical historians enumerate eleven bishops in succession over the former see, and ten over the latter, before the two dioceses were again united, and the see continued at Elmham. After this, thirteen bishops in succession sat at North Elmham; Egalmar, the last, was deposed by the Conqueror, and Herfast, his chaplain and chancellor, appointed to succeed him in the year 1070. This bishop at first seized on the rich abbey of Bury for his Cathedral and residence, but was foiled in this project by the influence and exertions of Baldwin, then abbot, who took a journey to Rome in order to lay his case before the Pope, and succeeded in gaining his Holiness on his side. Herfast, however, would not give up his design till he had tried the persuasive eloquence of one hundred marks of gold in vain, but in defiance of the papal bull renewed his contest with the abbot; nor did he entirely relinquish it before the year 1081, when King William convoked a council at Winchester on the subject, and issued his royal charter in favour of the abbot and monks, to the great discomfiture of the bishop. Failing thus in his unjustifiable attempts on the abbey of Bury, the bishop next availed himself of the decree of Lanfranc, made in London in the year 1075, and removed his see from Elmham to Thetford, then the most considerable town in Norfolk. There he built a Cathedral and palace, died, and was buried there. His successor was William Galsagus, or Belfagus, or Beaufeu, who was also chaplain and chancellor to King William I., and was appointed to this see in the year 1085. During the six years of his prelaty he exerted himself greatly in the duties of his office, and was the most liberal benefactor to the see, from its foundation to the present times. In the year 1091 he was succeeded by Herbert de Losinga, or Lozinga (de Lorraine), who came from Normandy with William Rufus. It was customary for ecclesiastics who held property under the Crown to purchase enfeoffment by a sum of money. Anselm was obliged to make a money payment to the King on his presentation to the See of Canterbury. Herbert let the king know that if he were appointed to the See of Thetford, and his father to the Abbey of Winchester, the offering made in acknowledgment of these favours would be a handsome one. The

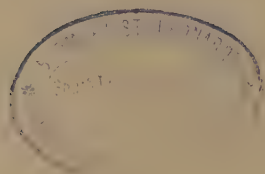


Drawn by F. H. Stott

Engraved by W. H. Stott

NORWICH CATHEDRAL.

WEST FRONT.



King made the appointments desired, and Herbert paid into the Royal Treasury £1,900, a vast sum in those days. Repenting of this simoniacal transaction, he went to the Pope at Rome in 1093, and resigned his pastoral staff and ring. Upon being reinstated in his office, it is said that he was enjoined to build certain churches and monasteries, as a penance for his faults.

On his re-admission Herbert removed the see from Thetford to Norwich. Here he laid the foundation of a new Cathedral in the year 1096, and Pope Paschal soon after constituted it the mother church of all Norfolk and Suffolk. In the course of five years after this period the Cathedral and palace on the north side of it were in a state of great forwardness, as well as a priory begun about the same time on the south side; for in the month of September, 1101, the bishop signed their foundation deed, and placed a priory and sixty monks upon it. The oldest portions, both of the Cathedral and palace, plainly testify of their Norman origin, and may therefore without hesitation be regarded as the work of Bishop Herbert, who died on the 22nd of July, in the year 1119. To this bishop are attributed the choir, with its aisles and chapels, and part of the nave, as far as the altar of the Holy Cross, the transept with its chapels, and the lowest stage of the central tower. He also built the bishop's palace. Eborard, the successor of Herbert, completed the nave of the Cathedral, and endowed the Priory with divers properties and tithes. In the year 1171 the Cathedral was a good deal damaged by fire, but Bishop John of Oxford repaired it and fitted it up with ornaments and vestments, so that it arose from its ashes in greater splendour than before, in the year 1197.

A new Lady Chapel at the east end, long ago destroyed, was the next addition to the Cathedral, in lieu of the original Norman Lady Chapel, and owed its origin and completion to the piety and munificence of Walter de Suffield, the tenth bishop, who filled the see of Norwich from 1244 to 1257. Thus the building of the whole original Cathedral is accounted for; the appearance of the same fabric at the present time plainly indicates the alterations and additions of a later age. In the year 1271 the tower was

greatly injured by lightning during divine service. The next year the whole church was damaged considerably in the violent warfare which was at that time carried on between the citizens and the monks. So many and great were the repairs consequent upon the mischief done at that time, that they were not completed until the year 1278, when it was thought necessary to re-consecrate the whole fabric, which was done on Advent Sunday in that year, by the bishop elect, William de Middleton, who was himself on that occasion enthroned, in the presence of Edward I. and his queen, Eleanor, and of the Bishops of London, Hereford, and Waterford, and of many earls, barons, and knights.

Bishop Ralph de Walpole added to the tower a wooden spire covered with lead, about the year 1295, but it was blown down during a storm in 1361-2, and the present stone spire was built by Bishop Percy in 1364-9. The same bishop, Ralph de Walpole, who sat in this see from 1289 to 1299, about two years before his death built the chapter-house, which has been since destroyed, and began the cloisters, which however were not finished till the year 1430, as they now appear. The exquisitely light and graceful clerestory of the presbytery with an oak moulded roof was erected in the episcopate of Bishop Percy. In 1463 the spire was struck by lightning, and the damage repaired soon after the accident by Bishop Lyhart, who was in other respects a great benefactor to the Cathedral. The beautiful stone vaulting of the nave was raised by him, and a new floor laid about the same time. He caused also an altar-tomb to be raised over the grave of the founder.

Bishop Goldwell, his successor, continued these improvements and embellishments by constructing the stone vaulting of the presbytery, and the flying buttresses of the same; and Bishop Nix completed the whole by adding a stone vaulting to the transept. The great west window was inserted in the time of Bishop Lyhart (with the money left by Bishop Alnwick for the purpose), when the stone vaulting of the nave was put up, and the old Norman portal beneath it was altered to correspond with that window. Several of the original windows have been enlarged and

changed in their character from Norman to pointed, and some, though they retain their original size and shape, have been filled with the mullions and tracery of a much later age. Notwithstanding however all these comparatively modern additions and alterations, Norwich Cathedral still retains for the most part, both internally and externally, its original Norman character. It is greatly to be regretted that the stone of which it is built should be of a soft and perishable nature; it peels off in large flakes, which gives a shabby and ruinous appearance to those parts of the edifice which have not been restored.

The situation of this Cathedral is so low as to prevent its making an imposing appearance from any distant point. On a nearer approach it appears to the best advantage just before the entrance into Norwich from the Yarmouth road. From that point it is found to possess all the dignity and importance of a Cathedral of the first magnitude and architectural merit, and among such Norwich Cathedral has an undoubted right to be classed.

EXTERIOR.

The cloisters on the south side and bishop's palace on the north, together with its extensive pleasure-grounds and other premises, shut out from public view all the exterior of this Cathedral except the west front and the south-eastern portion.

The west front is entirely open, and has a good broad space near it, adorned with lofty trees, beneath whose shade the inhabitants of the Cathedral close may walk or recline on seats placed there for the purpose. The stone facing of this front has been renewed, but its architectural merit is very moderate. It has none of that dignity and magnificence for which many of the western façades of other Cathedrals are so justly celebrated. It consists of three compartments corresponding with the nave and its aisles, of which the middle is by far the largest, being the west wall of the nave. It is flanked by square turrets, at present unfinished. The lower

part of this compartment contains the principal entrance into the Cathedral. It is a deep and vaulted portal of late Perpendicular architecture, and the screen on each side is adorned with a series of panels and canopied niches. Above this portal is a well-proportioned late Perpendicular window, which fills up the whole space between the flanking turrets. The gable, which has been lately restored, has a single small window, which, with the exception of a cross on the gable point, is all the ornament which this portion of the fabric possesses. The two lateral compartments are exactly similar, divided into three stories, the lower containing the original round-headed door, the next an interlaced Norman arcade, the third a Norman window, supported on slender columns. The compartments are both flanked by their original Norman turrets, which are square as high as the battlements, and were surmounted by modern spires. Such is the west front of Norwich Cathedral, of which perhaps one half is original and the other the work of the fifteenth century. These architectural alterations are to be attributed to Bishop Alnwyk, who filled the see from 1426 to 1436, who erected the screen and porch, and by will left directions to his executors to make "unam magnam fenestram" over his porch.

The south side of the nave may be seen from the cloister garth; it is divided into three stories. A portion only of the lowest is seen above the roof of the cloister and is adorned with Norman arcading, and two large windows (to Bishop Nix's chantry), which are insertions of the late Perpendicular period. The triforium contains a series of small Norman windows of one light each, one between every two buttresses, with arcading on each side of every window; above these runs a plain embattled parapet of Perpendicular date. The windows of the clerestory have the Norman windows restored, and have Norman arcading on each side of them; the clerestory is surmounted by an embattled parapet, exactly similar to that of the aisle below it. The south wing of the transept is more nearly in its original state, with the exception of the parapet and the introduction of a single mullion into the windows; it is in all other respects exactly so; it is flanked by square turrets, which rise to the height



Drawn by J. G. Smith

Engraved by W. Peach

NORWICH CATHEDRAL.

SOUTH EAST VIEW.



of the gable point, and are enriched in the upper portions with small arcades one above another, and are terminated by pinnacles of a later style; the gable itself is adorned with a low round-headed arcade upon circular columns, and a small circular window with round-headed recesses on each side and above it, all original. The east side of this wing of the transept is very similar to the west side.

We come now to the presbytery and its adjoining aisles and chapels. The lower story all round is original as to the main walls, but Perpendicular windows have been inserted. On the south side a small, nearly square, chapel (called the Bauchin chapel) projects, with a large Perpendicular window in the south front of it.

Exactly at the point where the apse of the presbytery begins, on both sides, are chapels of extremely curious form and character; they belong to the original work of Bishop Herbert de Losinga. Their walls are portions of two intersecting circles of different diameters, having a round projection at the point of intersection. The windows are pointed in the north chapel, but in the south chapel they are round-headed; above these windows is an arcade of round-headed arches upon short plain columns, and above the arcade is a series of round-headed recesses, having the appearance of windows walled up; a low plain parapet runs round the whole of these very curious adjuncts. That to the south is called the chapel of St. Luke; the other the Jesus Chapel. The clerestory of the presbytery is a work of a very different age and style; and terminates pentagonally at the east end, though set upon the original semicircular Norman work. This part of the fabric owes its existence to the munificence of Bishop Goldwell, who was elected in 1355, and died in 1369. The clerestory is lofty, and the windows which light it are large and beautifully proportioned. Between the windows all round the clerestory rest plain flying buttresses erected by Bishop Goldwell, which slope down to meet the upright buttresses of the aisles, and there terminate. The whole is surmounted by a richly decorated and embattled parapet. The Lady Chapel to the east of the apse is gone, but marks of its roof where it joined the apse are still visible on the walls

as well as the Early English arch of entrance into it, divided by a pillar into two, with a quatrefoil between, although now partly walled up and partly glazed; above this arch is a window, or rather three windows close together, of one light each, all within one wide pointed arch, probably inserted soon after the destruction of the chapel.

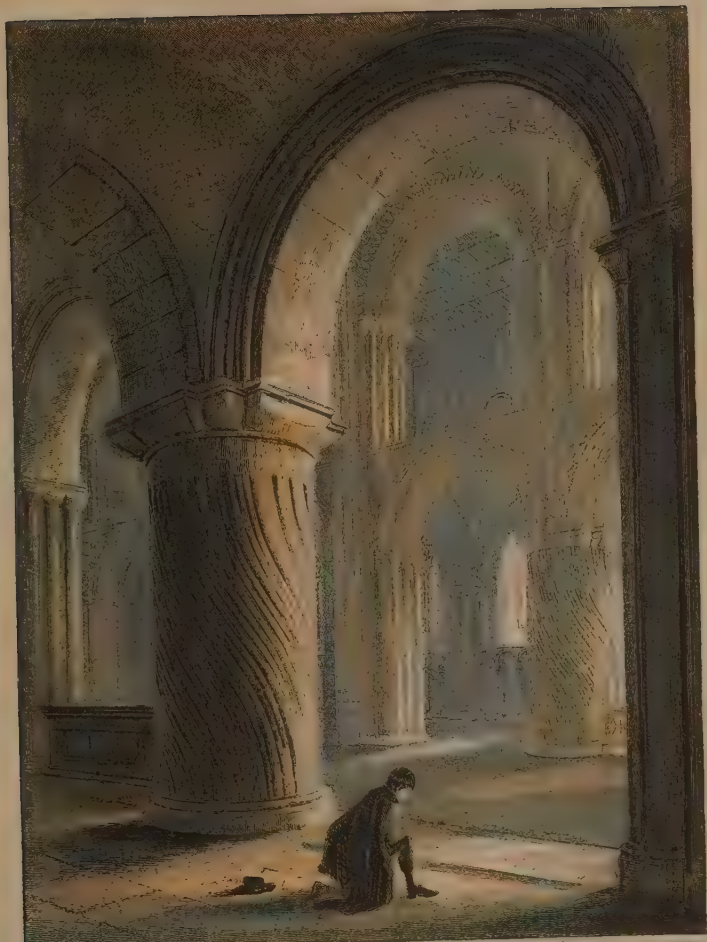
The north side of the Cathedral, inclosed within the bishop's premises, and much concealed by the palace itself, and the trees which adorn the palace gardens, is in most respects like the south side, but much more discoloured and worn away.

The most important and by far the best external feature of Norwich Cathedral yet remains to be described, viz., the tower and spire. Perhaps the best spot from which these can be viewed is one of the drawing-room windows of Canon Nisbet's prebendal house. The proportions of the tower and spire are good when separately considered, and equally so when considered together, and in reference to each other. The tower is a very curious and valuable specimen of late Norman architecture, without any mixture from its base to its battlements of the pointed style. It is, for a perfectly Norman work, very lofty and very rich. No other Norman tower in England can boast above half its height, and not half its decoration. The great western tower of Ely may vie indeed with this in both these respects, but it is not a purely Norman work, it belongs rather to the transition period in which round and pointed arches are found together : here there is no mixture of styles, all is pure Norman up to the battlements; but these are not original: the present embattled parapet is the work of a much later age, perhaps coeval with the spire. The plan of the tower is square, with square turrets at the corners, whose external angles are cut off. The four faces of the tower are divided into four compartments by horizontal bands; the first above the roof ridge contains the windows which light the lantern, as it is called; this compartment is adorned with an arcade of round arches upon slender pillars, within which are the windows, three in each face, of the tower. A billet moulding divides this from the next compartment, and is also continued round the angular turrets, which is not the case with any of the other

horizontal bands, and from this circumstance it has been thought that the tower was intended originally to terminate there, with a plain parapet upon it, making it the usual height of a Norman tower. If this were so, it was soon afterwards determined to raise the tower to its present height. The next compartment contains an arcade of intersecting circular arches, on shorter columns of the same description. The next, a much loftier arcade, composed of round mouldings, within which (three in each face of the tower) are the round-headed windows of the belfry; between these windows the round moulding is fancifully disposed in a pattern of lozenges and circles alternately; the next and highest compartment is quite unique, the same round moulding is formed into a double row of circles one above another, five in a row on every face of the tower; between the circles are perpendicular shafts of the same round moulding, and the upper row is connected with the lower by short pieces of the same. The upper circles are pierced and serve for windows to light the upper portion of the tower within. Above this compartment, and immediately upon it the parapet is set, which as we have before hinted at is not original. It is embattled and adorned with good tracery of decorated Gothic. The angular turrets are adorned on all sides with a profusion of round mouldings, perpendicularly set and parallel, but which have spaces between them about equal to the diameter of the mouldings: these are continued from top to bottom, and produce a very rich and pleasing effect. The turrets are finished with a battlement, and upon each one is set a well-proportioned and richly-crocketed spire; these, together with the battlements of the great tower, are the additions of a later age, and were probably constructed at the same time with the great spire, which alone remain to be described. It is, as we have already observed, of most graceful proportions; the base of it is enriched with projecting buttresses, terminated with crocketed pinnacles, which are set at the eight angles of the spire, and with the happiest effect; just above these pinnacles are windows of two lights each, pointed and canopied, and higher up, windows of the same description but of less dimensions. Several plain horizontal bands encircle this beautiful spire at different heights, and the whole is richly crocketed and terminated with a finial, which is surmounted by a weather-cock.

INTERIOR.

Let the reader now suppose himself to return to the west front, and to enter the Cathedral by the middle portal. The nave is all before him, of vast length and due height, and elegantly vaulted with stone. It is divided in its length into fourteen compartments on each side, and built upon as many semicircular arches, of great solidity and depth, and supported by piers of the same description; excepting in two instances, where instead of piers are placed two cylindrical columns of vast thickness, ornamented with spiral flutings, one on each side of the nave and opposite each other. The arches of the nave have a few plain and very bold surfaces, and the outer one of all is adorned with a billet moulding. The triforium is of great and very unusual height; it is composed of arches and piers very similar to those on which they stand, and nearly the same height. This arcade is entirely open, and is, not as is commonly the case, subdivided in each arch by a single pillar supporting two smaller arches within the greater. The outermost surface of the arches is adorned with the zigzag moulding; the arcade above this is unusually low, formed by three semicircular arches, side by side, in each of the compartments of the nave, with very simple mouldings resting on short cylindrical columns, the middle arch being of three times the span of the outer ones, and through which are seen the windows of the clerestory. These windows are plainly the insertion of more modern times: the original window was round-headed, wide, and of one light; the round head has been walled up, and an obtusely pointed arch introduced beneath it, and the window divided into two lights by a plain mullion with corresponding tracery in the head of it. The roof of the nave is magnificent both in its design and extent, for though the choir obtrudes itself into the nave as far as the two first compartments eastward, this arrangement does not interfere with the vaulting, which is seen in all its length from the west window to the central tower. Had this vaulting been erected a century earlier, it might have agreed better with the architecture of the nave, but in itself it is a beautiful work, and rich though it be, and elaborate in its design, it does not injure the effect of the whole. The aisles of the nave are in their



Drawn by Hablot Browne.

Engraved by J. H. Stanger.

NORWICH CATHEDRAL.

VIEW ACROSS THE NAVE.



original state. The vaulting is exceedingly plain and ponderous; it is semicircular, without any mouldings, or ribs, or carved key-stones.

The transept is intercepted by the choir, which is partly under the central tower, and stretches beyond it, as we have before observed, into the nave itself. When the choir screen was altered it would have been better to have removed it to the eastern arch of the tower, that the transept with its lantern might have been seen at once in its length and breadth, and in connection with the nave. This portion of the Cathedral is also original; it is singular in having no aisles; it is of good length, rather deficient in breadth, but of the same height with the nave and choir, and like them elegantly and richly vaulted with stone. To the north wing of the transept and to the east wall of it is a building, now in a ruinous condition, called a vestry, but originally perhaps a chapel; it has a window in the east end of it which is semicircular: from the south wing of the transept the present vestry is entered, a large room of modern date, filling up the corner between the transept and a building on the south side of the choir called Bishop Beauchamp's chapel.

We now come to the choir, the effect of which on first entering it is very imposing; coming across the transept, and into the nave it is of unusual length; the stalls however do not extend beyond the lantern, so that the choir, architecturally speaking, is entirely open space unencumbered by stalls, pews, or seats of any kind. The lantern is set upon four semicircular arches with plain mouldings, and supported by four massive piers of the same plain, solid description. The first horizontal compartment above these arches is an arcade of semicircular arches resting on short cylindrical columns, behind which is an open gallery all round the lantern. The next compartment is adorned with a similar arcade, without the accompanying gallery, but it does not extend the whole length of each side, instead of which the spaces on each side of every one of the four arcades are pierced with a circle with a plain moulding round it; the third and highest compartment consists of a lofty arcade of semicircular arches, and of a complicated and curious character, through which are seen the windows before noticed in the description of the exterior: and this arcade has also behind it an open gallery all round.

¹ The south wing of the transept has been restored by Salvin to its original state, having been previously much dilapidated.

Immediately above this is a flat ceiling of stucco work, with cornice and panels, adorned with wreaths and medallions. This roof has been lately restored and much improved by Dean Goulburn.

The stalls of the choir are good, richly carved in oak with high backs and projecting canopies, and crowned with a multitude of crocketed pinnacles. The screen has been altered and improved as well as the organ case, which is now in unison with the stalls. The side pillars and arches of the choir are concealed by a screen of richly-decorated Gothic, in which some monuments have been constructed in the same style. The arches of the apse are not concealed, and are of the same style with those of the nave, as is the triforium all round the choir, but all the arches are a little less in the span.

The clerestory of the choir is of a totally different age and style, and yet the effect of the whole is exceedingly good. The windows are pointed, well proportioned of four lights each, with good tracery in their heads. Between the windows on both sides are lofty deep niches feathered and canopied, which doubtless once had statues. From the top of these niches spring the main ribs of the vaulting, which is similar to that of the nave and transept. The windows in the clerestory of the apse are of the same size and character with those on each side of the choir, but they are so close to each other that there is no room for anything between them but a cluster of three slender shafts, on the top of which spring the ribs of the groined roof of the apse, which is well designed and has the most charming effect. Indeed this part of the clerestory is very cleverly set upon the triforium of the apse, which is semicircular, while this is pentagonal. The lofty, wide, and open triforium of this Cathedral, both in the nave and choir, has a very majestic and imposing effect throughout, but more especially in the apse where the arches are of less span, and nearer together.

The aisles of the choir are of the same age and style with those of the nave, and vaulted in the same plain and ponderous manner. In the aisle to the south is the entrance into what was Bishop Beauchamp's chapel, now the consistory court, a small oblong room with groined roof, and a large window of decorated character opposite the entrance. A little further on at the southwestern extremity of the apse, is the entrance into what was St. Luke's chapel, which is now used as a parish church. At the

north-western extremity of the apse is placed the entrance to another chapel very similar to that of St. Luke, called the Jesus chapel.

Taking a brief survey of the monuments in the Cathedral, we find in the fifth bay of the north aisle of the nave the monument of Sir Thomas Wyndham and his four wives, which formerly was placed in the Lady Chapel. It is a fine altar-tomb of Purbeck marble, with richly panelled sides. Between the sixth and seventh pillars lies Dean Prideaux (died 1724). In the ninth bay is a tablet and memorial window to Professor Smythe (died 1849), Professor of Modern History at Cambridge. In the tenth bay is the altar-tomb of Sir John Hobart, Attorney-General to Henry VII.

In the south nave aisle Bishop Nix's chantry occupies the seventh and eighth bays, but it is no longer separately enclosed. It is much enriched with late Perpendicular tracery and panelling. The stained windows are in memory of General Sir R. Harvey (died 1860), and Sir Samuel Bignold (died 1875). The tomb of Chancellor Spencer, in the seventh bay, is noteworthy as being that on which rents were formerly paid to the dean and chapter. The tomb of Bishop Parkhurst (died 1575) is in the ninth bay; a monument and memorial window have been erected in this bay to Mr. E. Wodehouse (died 1855), M.P. for Norfolk. In removing a portion of the wall, for the erection of the monument, some mural paintings were discovered.

The south transept contains on the west wall the monument of Bishop Scambler (died 1595), and on the east side Chantrey's fine sitting figure of Bishop Bathurst (died 1837). It is of interest as being the sculptor's last work.

The choir contains among others on the north side the quaint monument of Dr. Moore (died 1779); and on the south side that of Sir William Boleyn (died 1505)—but of much more recent erection—Bishop Overall (died 1619) with a bust looking out from a niche above, Bishop Goldwell's chantry, with a Perpendicular canopy. The altar-tomb is at the south-west corner of the chantry, and bears an effigy which has been painted and gilt. There was formerly an altar in the eastern space, but only the reredos now exists.

There are numerous traces or signs of old monuments in the Cathedral, and among these may be mentioned a remarkable Purbeck coped coffin-lid discovered in 1781 in the north choir aisle, buried face downwards in the pavement—possibly the tomb of Prior Nicholas Brampton (died 1268). An arched recess opposite St. Luke's Chapel formerly contained an effigy of Prior Thomas Bozorn (died 1480). Above it may still be seen the painting of three skulls, representing three periods of life, and with the motto "Moreris."

The dimensions of Norwich Cathedral are as follows: from the great western door to the choir screen 212 feet; breadth of nave 72 feet 7 inches; of side aisles 12 feet 3 inches; length of transept 177 feet; breadth of do. 80 feet 6 inches: from choir door to the farthest point of the apse 170 feet; breadth of choir from screen to screen 45; height of the vaulting about 73 feet. Height of tower and spire 313 feet.

We have yet to speak of the cloisters, which are surpassed by none in beauty of architecture and solemnity of effect. They are on the south side of the Cathedral, which may be entered both at the north-east and north-west angle of them. They form a square of about 150 feet. The style of architecture may be called decorated Gothic, though not altogether unmixed with details belonging to the succeeding style. The windows all round are of three lights each, with tracery of good design in the heads of them. The form of the vaulted roof is particularly pleasing, and the ribs and carvings at their intersections equally worthy of commendation.

This Cathedral is dedicated to the holy and undivided Trinity. Formerly there were four archdeacons, but since the Act of 1837 only three, viz., of Norfolk, Norwich, and Suffolk, that of Sudbury being transferred to Ely. These archdeaconries are in the gift of the bishop; besides these there is a chancellor, a dean appointed by the crown, and four canons, three appointed by the crown, but presented by the lord chancellor, and one is annexed to the headship of St. Catherine's College, Cambridge. There are also belonging to this Cathedral three minor canons, besides a full complement of singing-men and choristers, schoolmasters, vergers, and other inferior



DRAWN BY P. CARLAND

ENGRAVED BY B. WINKLES

NORWICH CATHEDRAL.

EAST END OF CHOIR.

officers. The see was once very wealthy, but Henry VIII. took from it its original endowment of lands, and gave the lands of St. Benedict, in Norfolk, in exchange. In the king's books it is rated at £834 11s. 7½d. per annum, and is now of the value of £4,500 per annum.

The first two bishops of this diocese, after the see was removed to Norwich, were great benefactors to the Cathedral; William Turbus, or Turberville, the third bishop, who had been previously prior of Norwich, was famous for the zeal with which he advocated the cause of Thomas-à-Becket, Archbishop of Canterbury. The sixth bishop of Norwich was no less a person than the famous Pandulph, who came to England as the pope's legate, and induced King John to acquiesce in the wishes of that pontiff, and for his service was rewarded by that monarch with the see of Norwich. Nearly all ecclesiastical writers allow, that the intrigues of this prelate were detrimental to the solid interests of this country. He introduced a great many of his own countrymen into England, and gave them all the benefices that were in his gift.

Antony de Beck, elected in 1337, rendered himself odious to the monks by his arrogant and oppressive behaviour towards them, and was poisoned by his own servants at the instigation, as it is supposed, of the injured monks. William Bateman, the worthy successor of this unworthy and ill-fated bishop, was a native of Norwich, and is famous for having founded and endowed the College in Cambridge called Trinity Hall. He died and was buried at Avignon. Henry de Spencer, a relative of the king, was elected in 1370, and obtained the name of the warlike bishop of Norwich; he was also a great and severe persecutor of the Lollards. He distinguished himself in the wars of his times, and took part with Pope Urban VI. against Pope Clement VII., and with his sovereign Richard II. against the French king. Thomas Brown, elected in 1436, was succeeded by Walter Lyart in 1445; both these were benefactors to the cause of sound learning, by founding scholarships and exhibitions in the Universities. Richard Nix, elected in 1501, consigned five persons to the flames for their religious opinions. He afterwards took the oath denying the pope's supremacy, but still intrigued secretly with the court of Rome. William Rugg, his

successor, was scarcely, if at all, more worthy of this place and dignity. He had been fellow of Caius College, in Cambridge; he was instrumental in advancing the wishes of Henry VIII. in respect to his divorce from his queen, Catherine of Arragon, and was rewarded by that monarch with the see of Norwich. He received it however under degraded and impoverished circumstances; for at this time the king took from it its original revenues and gave very inferior ones in lieu of them. The see was afterwards impoverished still more by the bishop himself as far as he could do it, by granting long leases, annuities, and pensions. He became by his general bad conduct so justly despised, that he gladly resigned the bishopric, upon receiving an annuity of £200. Thomas Thirlby his successor, was a worthy good man, and was translated from Westminster, being the only bishop that ever presided over that short-lived diocese. John Hopton his successor, was a cruel persecutor of the Protestants in the time of Queen Mary

Among the prelates who have presided over this diocese since the Reformation, may be mentioned first, Richard Corbet, translated from Oxford in the year 1632. A most virtuous and truly dignified character, and author of "Sundry Pieces of Poetry." Next must be mentioned a still more worthy and eminent prelate, Joseph Hall, elected in 1641: he presided over this diocese in most difficult and dangerous times, but was found faithful unto all the "hard measure" which he experienced. He was confined in the Tower, expelled his see, and died in the retirement of a country village near Norwich, in the eighty-second year of his age. His works are numerous, and evince the most exalted piety and devotion, and the soundest and most extensive erudition. George Horne was promoted to this see in the year 1790; whose piety, learning, and literary labours are scarcely inferior to those of the last-mentioned prelate. His "Letters on Infidelity" are well known, and much valued. His Commentary on the Psalms is perhaps even better known and more esteemed. He did not long survive his deserved promotion. In 1792 he was succeeded by Charles Manners Sutton, afterwards Archbishop of Canterbury, to which he was translated from this see in 1805.



NORWICH CATHEDRAL: THE ETHELBERT GATEWAY.

MODERN HISTORY OF NORWICH CATHEDRAL.

THE pinnacles on the turrets right and left of the great west window were added in the present century by Mr. Blore. But the new work was not well connected with the old, and showed signs of giving way in 1878, when a further restoration was commenced.

In 1841, the entrance doorway to Bishop Wakering's Chapel, long ago destroyed, was unfortunately destroyed; it was a good Perpendicular doorway, and was a permanent record of the old

chapel. It was replaced by an imitation compartment of Norman work.

The exterior of the tower was refaced with stone by degrees, during 1845-56; but the old ornamentation was carefully preserved. The south transept was also refaced with stone, considerably to the detriment of its ancient appearance. The spires on the turrets of the transept are modern, and unfortunately when they were added the ground passage leading from the cloister eastwards, and the interesting singing school above it, were destroyed, and a new south door was opened, much to the regret of antiquaries.

The bronze lectern in the choir is of late Decorated character, and, though very beautiful, lay long neglected among other lumber in the Jesus Chapel. A pelican with her claws resting on a globe supports the desk. The base has three small figures, added in 1845, when the lectern was reinstated—the figures representing a bishop giving the benediction, with his staff, a priest with the chalice, and a deacon.

In 1854, the great west window was filled with stained glass, as a memorial to Bishop Stanley (died 1849). The colouring and design are, unfortunately, very unpleasing. The subjects are the adoration of the Magi, the finding of Moses, and the Ascension, after Raffaele; the brazen serpent, after Le Brun; and Christ blessing little children, after West. Bishop Stanley's grave in the centre of the nave is covered with a black marble slab.

Previously to 1854, the aisles of the portion of the nave occupied by the ante-choir were cut off by stone walls. These have been removed, and replaced by screens, which are glazed. The northern screen was formerly part of a screen between the Jesus Chapel and the choir, and ought never to have been removed thence.

The old altar-piece, formerly in the Jesus Chapel, is now in the choir aisle at the east end. It probably dates from about 1380-1400, but it has been restored in modern times too extensively to allow of its being studied as a thoroughly ancient picture. It represents, in its five compartments, the Scourging, the Bearing the Cross, the Crucifixion, the Resurrection, and the Ascension of Christ. It is now protected by glass.

The windows of the Jesus Chapel have been filled with stained

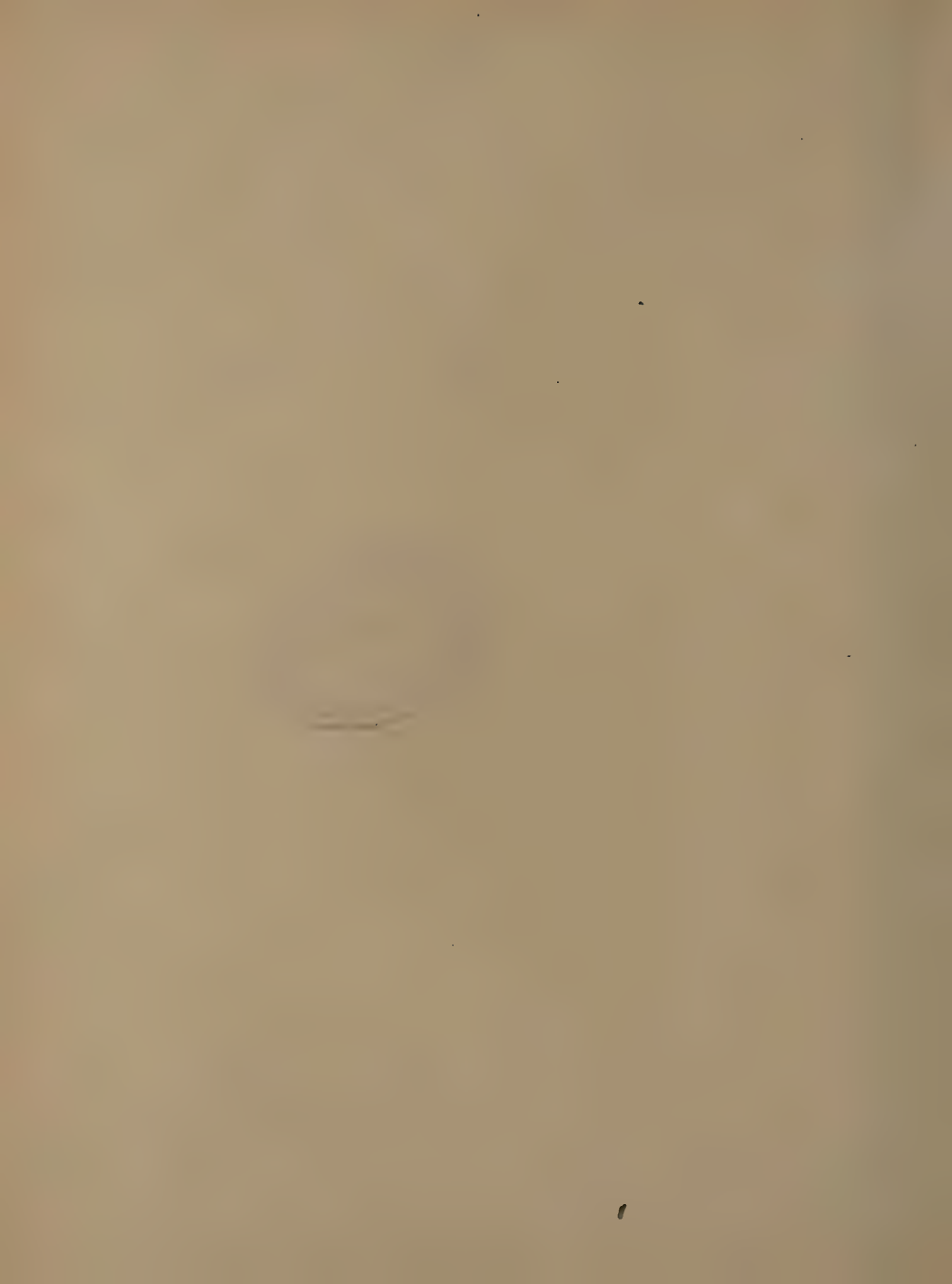


DRAWN BY R. GARLAND.

ENGRAVED BY W. FRENCH.

NORWICH CATHEDRAL.

ENTRANCE TO THE CLOISTERS.

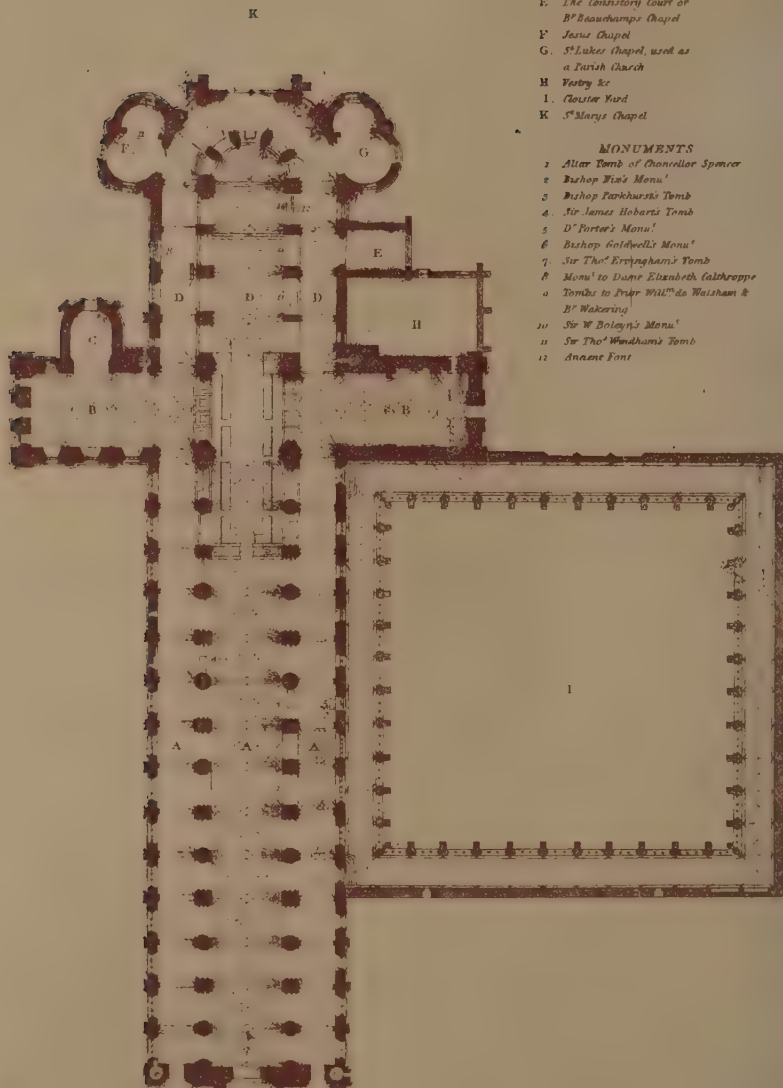


REFERENCE TO PLAN

- A A Nave and Aisles
- B B Transept
- C Ancient Vestry (ruinous)
- D D Choir and Aisles
- E The Conventual Court or
B^e Beauchamp's Chapel
- F Jesus Chapel
- G St. Luke's Chapel, used as
a Parish Church
- H Vestry &c
- I Cloister Yard
- K St. Mary's Chapel

MONUMENTS

- 1 Altar Tomb of Chancellor Spencer
- 2 Bishop Wix's Monument
- 3 Bishop Parkhurst's Tomb
- 4 Sir James Hobart's Tomb
- 5 D^r Porter's Monument
- 6 Bishop Goldwell's Monument
- 7 Sir Tho^s Ervingham's Tomb
- 8 Monument to Dame Elizabeth Caldroppe
- 9 Tombs to Friar Will^m de Walsham &
B^e Wakering
- 10 Sir W. Boleyn's Monument
- 11 Sir Tho^s Wondham's Tomb
- 12 Ancient Font



Drawn by J. G. Smith

Engraved by H. Winkles

Scale

100 feet

glass, in memory of Edward Goulburn, sergeant-at-law, by Mr. John Bullivant, of Exeter, and executed by Hardman and Powell.

The room above the Jesus Chapel, on the level of the triforium, is now used as a museum of architectural antiquities, chiefly fragments. Some of these are of late Norman date, others dated from the Renaissance.

The Early English doorway, formerly the entrance to the Lady



NORWICH CATHEDRAL: THE CLOISTERS.

Chapel, has been re-opened. It has a double arch, with a central shaft, and has a quatrefoil above.

St. Luke's Chapel, in the south choir aisle, serving as the parish church of St. Mary in the Marsh, has been restored and fitted with chairs. Its two stained windows are by Hardman.

The entire vaulting of the Cathedral was coated with a brown wash in 1806, but in 1872 this was removed by Dean Goulburn, greatly to the advantage of its appearance. This work gave opportunity for closely examining the sculptures of the roof, which are of great interest and very numerous. Abundant vestiges of

the ancient colouring were detected and laid bare, and small portions were completely restored. Unfortunately the expense prevented this being done throughout. But the sculptures were photographed, and have been fully described and illustrated in the magnificent volume whose title we transcribe.*

In 1881 the rubbish accumulated in front of the west end was removed, thus bringing to light the old stone steps, worn by the feet of generations of worshippers.

* "The Ancient Sculptures in the Roof of Norwich Cathedral, which Exhibit the Course of Scripture History, from the Creation to Solomon, and from the Birth of Christ to the Final Judgment." Described and Illustrated by Edward Meyrick Goulburn, D.D., Dean of Norwich, and Henry Symonds, M.A., Rector of Tivetshall. To which is added a History of the See of Norwich, from its Foundation to the Dissolution of the Monasteries;" by Dean Goulburn and Edward Hailstone, Esq., Jun. London, 1876.





DESIGNED BY R. WHITLY.

PAINTED BY R. GILBERT.

BRISTOL CATHEDRAL.

NORTH EAST VIEW.

BRISTOL CATHEDRAL.

OUR notice of the see of Bristol must necessarily be brief; for first its origin rises no higher than the dissolution of the greater religious houses; and in the next place it no longer exists as an independent see, having been consolidated by Act of Parliament (1836) with that of Gloucester; thirdly, the Cathedral itself is one of the least pretensions of any in England, and till the nave was rebuilt in 1866-74, little more than half a Cathedral; the nave, according to some, having never been built, and according to others, destroyed, and never rebuilt. Lastly, the history of the abbey of St. Augustin, in Bristol, on the dissolution of which the see was founded, is singularly devoid of interest, both as to its origin, and as to the abbots who have succeeded each other in the government of it.

Robert Fitzharding, mayor of Bristol in the year 1148, according to Leland, Willis, and Tanner, and in the year 1120 according to others, founded on a rising ground in the north-west part of the city a priory of black canons, of which house as well as of the order itself Augustin was the patron saint. This priory was in the latter end of the reign of Henry II. changed into an abbey, which had before its dissolution yearly revenues worth £670 13s. 11*d.* according to Dugdale, and £767 15s. 3*d.* according to Speed. In the year 1542 King Henry VIII. changed the abbey into a Cathedral Church, dedicating it to the Holy and undivided Trinity, and placed therein a bishop, a dean, six secular canons or prebendaries, six minor canons or priest vicars, a deacon, a subdeacon, six lay clerks, six choristers, two grammar school-masters, four almsmen, &c. who were endowed with the site, church, and greatest part of the lands of the old monastery. Richard the first prior was instituted in the year 1148, and died in 1186. William de Bradestone was the first abbot; when he was elected he was called prior, but became abbot very soon afterwards. His re-election as abbot took place in 1234. He resigned his position in 1242, and died in 1252. Edmund Knulle or Knowle, was elected abbot in 1306. During his government he rebuilt the choir and choir aisles from the ground, and obtained from the king a confirmation of all the possessions of

the monastery, dated 10th Edward II. This abbot died in the year 1332. Walter Newbury was elected in 1428. Willis says, in the administration of this house he met with great troubles. He was unjustly expelled, and kept out of his place for five years, by one Thomas Sutton, who intruded himself into the same, and remained in it during all that time, but was then most justly thrust out of it again for dilapidations and other wastes committed by him, on which account no mention is made of his death in the abbey register. Walter Newbury was restored to his place on the expulsion of Sutton, and is reported to have been a great benefactor to his church, and to have built the manor-house of Almondsbury, which still belongs to the see of Bristol. Abbot Newbury died in the year 1463. John Newland was elected in the year 1481. He added to the buildings of the monastery, and wrote a history of it, with an account of the Berkeley family, who were the greatest benefactors to it. The founder indeed was by Henry II. created lord of Berkeley, in the place of Roger de Berkeley, and notwithstanding his ample endowments, almost every succeeding lord of Berkeley gave something additional to this monastery. Only one abbot sat in parliament, although this was one of the greater abbeys. The whole establishment consisted of an abbot, prior, sub-prior, and about fourteen regular canons. Abbot Newland the historian of it died in 1515. William Burton was elected in 1534. This abbot with eighteen others subscribed the king's supremacy, and died, or at least resigned, three years afterwards. Morgan Williams, the last abbot, surrendered his convent into the king's hands December 9th, 1539, and obtained a pension of £80 per annum, upon which he retired into private life.

Of the original abbey church of St. Augustin little now remains, nor of any of the original monastic buildings except the chapter-house and its remarkable vestibule, the lower part of the abbey gate-house at the south-west angle of the green, and some doorways of the bishop's palace. The elder Lady Chapel, as it is called, adjoining the north aisle of the Cathedral, is the next portion of it in point of antiquity, and the rest of the edifice is a good deal later.

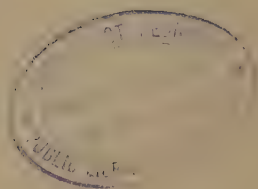


DRAWN BY A. SALMON.

ENGRAVED BY S. W. HAYES.

BRISTOL CATHEDRAL.

THE NORTH AISLE.



The situation of this Cathedral is very good, but being in itself a long and low building it makes no appearance at a distance, and if we except the tower, had nothing, on a nearer approach, of that dignity and imposing effect for which so many of our English Cathedrals are justly celebrated. It has one peculiarity which cannot fail to strike every visitor who is at all conversant with the subject of church architecture, and the impression will be anything but favourable to the character of the building and the fame of the architect. It has no clerestory; we might have said with equal truth, that the aisles are of the same height as the body, but this mode of expression might have led the reader into an error, for remembering the usual height of the bodies of Cathedrals, he might have supposed that the aisles were raised to that unusual height, and so the clerestory had been concealed. But the aisles are not higher than those of many other Cathedrals, and therefore the peculiarity is not in them, but in the body of the Cathedral not being carried up as usual above them in elevation, or as we observed before, in the absence of the clerestory. This is externally a very great defect, but it is not visible from the spot where we first place the reader to commence our description of the

EXTERIOR.

Instead of an imposing west front, the visitor formerly came upon broken walls and arches stopped up; and instead of a majestic and lengthened nave with its aisles, which we should take next in the order of description, he came at once upon the transept and central tower. The west walls of the transept had no architectural embellishment. The parapets were plain, the forms of windows walled up might be traced in the masonry, and also the arches of communication with the former nave and its aisles. Within the walled-up space of the west arch of the tower was a window, probably inserted at the time the abbey church was converted into a Cathedral.

It is now generally admitted that there was once a nave and aisles, but (observes Britton in his history of this Cathedral, page 51) it is not easy to explain when and on what account they were

demolished, we may presume (he continues) that it was anterior to the Dissolution, and that their re-erection was among the works in progress by abbots Newland, Elliott, and Hunt; others are of opinion that it was after the Dissolution, and before it was determined to erect here a bishop's see, in which interval of time they began to take down the abbey church for the sake of the materials. Two arches of the nave supported on clustered columns were formerly seen, one on each side, incorporated in the large buttresses to the west of the tower. They now form part of the new nave.

Passing round the north-west corner of the transept, there was a monstrous incongruity, in the shape of a heavy modern Italian door, above which is a large pointed window of five lights with a wheel or rose in the head of it; this transept is flanked with buttresses rising into square embattled turrets, and the whole is surmounted by a plain embattled parapet. The east wall of this wing of the transept has also one large pointed window of similar character. On this side of the transept, and to the north side of the choir, is built the elder Lady Chapel, the most ancient part of the Cathedral Church. Close to the front of the transept towards the west end of the chapel is a pointed door, and above it three short windows of one light each, side by side, which seem to have been shortened to make room for the insertion of a door beneath them. In the north side of the chapel are three more sets of these triple windows, which are of the usual length, and the middle one in every set rising as usual a little above the lateral ones. To the east is a large pointed window of five lights, and of a much later age. The whole chapel is finished with a pierced parapet of inferior merit, and between the windows are buttresses on which are set pinnacles, which are joined to the pinnacles of the parapet by small flying buttresses. The three most western windows of the choir are seen over the roof of the Lady Chapel, they have buttresses between them: two more windows beyond the chapel brings us to the end of the choir. These windows are all of the same character and size, long and pointed, and divided in the length by a transverse mullion with tracery. Properly speaking they are the windows of the north aisle of the choir, but the choir being lighted by them, and having no other windows for that purpose, except a similar series opposite to them, we have ventured to call them the

choir windows. Beyond the choir and attached to the east end of it is a building called the new Lady Chapel. It is indeed a continuation of the choir without its two aisles, and in the same style of architecture. It is of the same height and breadth as the choir, and has two windows in the length on each side, with a large one to the east, of many lights, and filled with delicate tracery of the best design. There is a small window of later date above this and just beneath the parapet, which is embattled, and the gable is very obtusely pointed. The east end of this chapel is flanked with enormously heavy and very plain buttresses, and low plain pinnacles are worked in with the parapet at the corners. Pinnacles of the same kind but of less size are set in the same manner in the parapet on both sides of the Cathedral, and take off a little from the heavy appearance of the building. The parapet is embattled all round the Cathedral, except the south wing of the transept, where it is perfectly plain. The south side of the Cathedral can only be viewed by entering the graveyard of the Cathedral; as far as the choir and its aisles are concerned it is similar to the north side already described; here however is no chapel answering to the elder Lady Chapel; but in the place of it there is adjoining the south wing of the transept, Newton's monumental chapel, a small plain building nearly square, having a large pointed window to the east, and another somewhat less to the south, but both adorned with good tracery. Its parapet is plain, and it has a square turret at the south-east angle.

Passing two windows of the Cathedral, we come to another adjunct of plain solid masonry called the sacristy, with a small window to the south. Adjoining this is another much larger building called the vestry, which has a turret at the south-west corner, in which a staircase is worked; it is adorned with buttresses, and lighted by four pointed windows, a large one to the south, two somewhat less to the east, and one smaller still to the west. These windows are all of the same age and style with those of the Cathedral.

The only portion of the exterior of this edifice, as formerly existing, which yet remains to be noticed is the tower, and this was by far its best and most important feature. The tower is certainly an elegant one. It is excellent both in its design and its proportions. It is divided into two nearly equal stories, and

each story is adorned on every face of the tower with five pointed windows of two lights each, and divided in their length by a transverse mullion. The whole was surmounted with a parapet and pinnacles, but Mr. Street having declared the tower unsafe, because of the rottenness of the stonework, the parapet and pinnacles were taken down. Abbot Newland (1481-1515) built it, and also added the groined roof to the north transept. Abbot Elliot (1515-1526) completed the vaulting of the south transept, and rebuilt the cloisters. He also removed the Norman nave and aisles, but did not live to rebuild them.

INTERIOR.

The Cathedral was formerly entered by a door in the north front of the transept. The visitor is struck first with the stone vaulting, which is good, but not much more than half the usual height above the pavement; then with the uniform height of the vaulting throughout the whole interior; and, lastly, with the peculiarity in the plan of the vaulting in the choir aisles. The architect, in order to counteract the pressure of the vaulting of the choir against the aisles, constructed a series of horizontal buttresses, or beams of stone, supported by pointed arches, and sustaining in part the vaulting of the aisles, the ribs of which are made to converge till they rest upon the middle point of the stone beams in each compartment of the vaulting. This arrangement gives to these aisles from its intricacy a Moorish appearance, and has altogether an interesting and highly picturesque effect. If the whole of the vaulting in the transept, choir, and aisles, were raised upon pillars and arches of twice the height of those which now support it, perhaps nothing could surpass the effect which would then be produced. The stalls, erected by Abbot Elliot about 1515 are excellent work. The east window is filled with stained glass, as are some of the windows in both aisles, the latter having been the gift of Dean Glenham. The bishop's throne was erected by Paul Bush, the first bishop, who was deprived in the beginning of



DRAWN BY J. SALMON FROM A SKETCH BY R. J. HILLARD.

ENGRAVED BY R. WHITEL.

BRISTOL CATHEDRAL.

ANTE CHOIR.

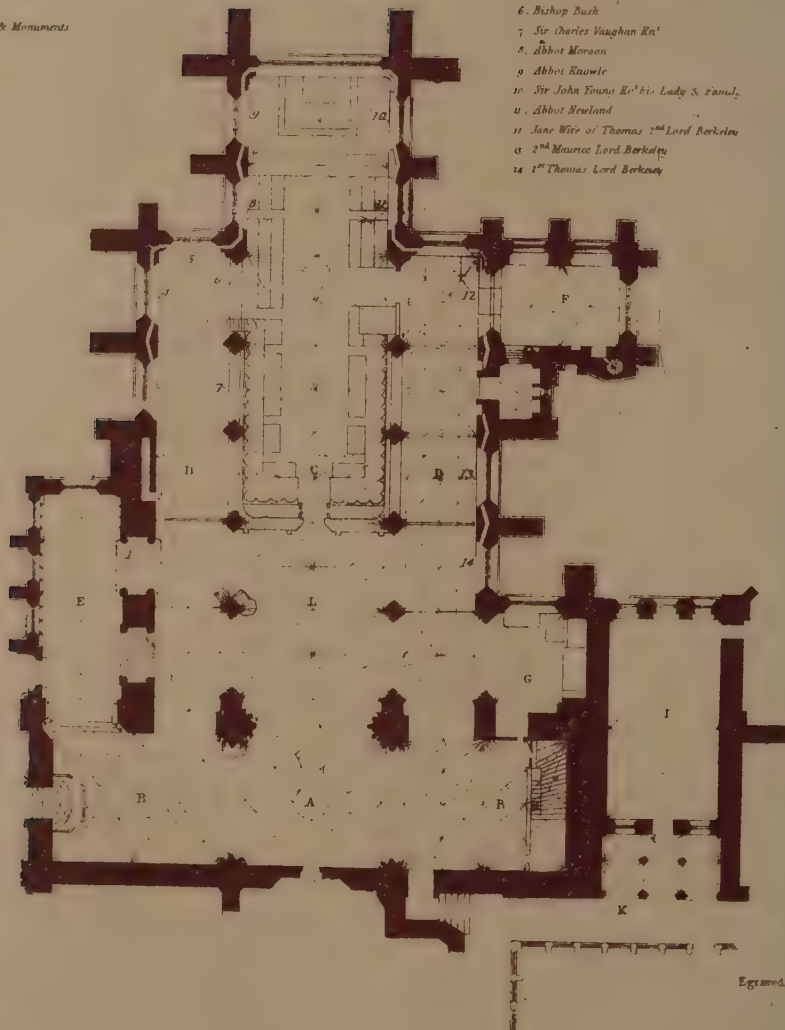
BOSTON CATHEDRAL.

REFERENCE

- A Tower
- B Transept
- C Choir
- D Aisle of Choir
- E Elder Lady Chapel
- F Vestry
- G The Newton Chapel & Monuments
- H Staircase
- I Chapter Room
- K Cloisters
- L Antichapel

MONUMENTS

- 1. Lord and Lady Berkeley
- 2. Quince
- 3. William Powell Esq^r
- 4. Harriet Isabella Wife of 2nd Middleton
- 5. Thomas Foster Esq^r
- 6. Bishop Bush
- 7. Sir Charles Vaughan Kn^t
- 8. Abbot Moran
- 9. Abbot Knowle
- 10. Sir John Young Kn^t his Lady & Family
- 11. Abbot Newland
- 12. Jane Wife of Thomas 1st Lord Berkeley
- 13. 2nd Maurice Lord Berkeley
- 14. 1st Thomas Lord Berkeley



Drawn by R. Garland

Engraved by P. Wadsworth

Scale of Feet
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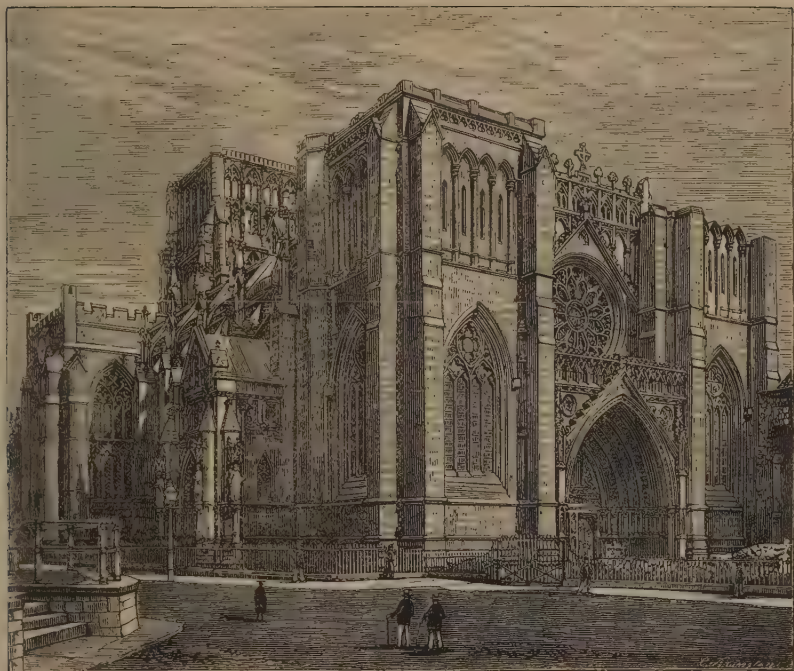
Queen Mary's reign for being married. The ancient monuments are few, and have no great merit. The mural tablets are almost as numerous as those in the abbey church at Bath, and disfigure rather than adorn the interior of both churches.

The elder Lady Chapel is small, and remarkably low : we have no evidence of the precise time when or by whom it was built, but from its richly sculptured and foliated capitals, its detached columns of Purbeck marble, and its simple vaulting, we may safely pronounce it to be a work of the beginning of the thirteenth century. The vestry, or Berkeley Chapel, is of later date, with choir and aisles, but very low, and is approached by a vestibule of very singular architectural design. The Newton chapel is of the same date, but the vaulting much more elevated. Of the cloisters only two sides now remain ; they are of good perpendicular character, and therefore we may conclude that they were finished not long before the dissolution of the abbey. The chapter-house adjoins the south front of the transept ; it is a most interesting and beautiful specimen of late Norman architecture ; its vestibule is of the same date and formed by a double arcade of semicircular arches, supported by clustered columns, and opens into the cloister.

Of the establishment we have already spoken. The diocese was taken out of that of Salisbury, and consisted of the county of Dorset and a small part of Gloucestershire. This see being now united to Gloucester, and a new diocese formed, we will take an opportunity of speaking of the present diocese of these united sees when we lay before our readers the history and description of Gloucester Cathedral. The value of the see of Bristol as it stands in the king's books is £294 11s. 0 $\frac{1}{4}$ d. per annum. The annual value as returned by the late bishop is £2351.

Several first rate divines and scholars have held the see of Bristol, but the most celebrated of them have been translated to other sees. The character and the literary labours of these prelates will be found subjoined to the history of the sees over which they presided at their deaths. It is no small honour however to the see of Bristol to have such names enrolled among its bishops, and must have been no small advantage to the diocese to have been even for a short time under the charge of a Secker and a Butler.

Of the eminent men who have died bishops of Bristol, we will name first, George Smalridge, consecrated April 4, 1714. He was of Christ Church, Oxford, and distinguished himself there by his great proficiency in learning, and was selected to join in the controversy with Aldrich and Atterbury in defence of the Protestant faith against Obadiah Walker. His widow published and dedicated to Queen Caroline sixty of his sermons. He died September 27, 1719, and was buried in Christ Church Cathedral. Secondly, John Conybeare, elected January 14, 1750. He was of Exeter College, Oxford, and so much admired as a preacher before the University, that St. Mary's Church was crowded to excess whenever he preached. Two of his sermons were long and justly celebrated, the one "On the Nature, Possibility, and Certainty of Miracles;" the other, entitled "The Mysteries of the Christian Religion Credible." He wrote also a "Defence of Revealed Religion," in opposition to Dr. Tindal's work called, "Christianity as old as the Creation," a famous edifice of impiety, the pillars of which (says Warburton) all other writers have left standing, but which Conybeare has overturned. He died July 13, 1755, and was buried in his own Cathedral. Thirdly, Thomas Newton, elected December 8, 1761, was of Trinity College, Cambridge. He republished Milton's works, and wrote a dissertation on the Prophecies. He died in 1782, and was buried in St. Paul's Cathedral, London. Fourthly, and lastly, should be mentioned Robert Gray, elected in 1827. He was a scholar, divine, and Christian of no ordinary stamp. His merit in these respects introduced him to the notice of Bishop Barrington, who gave him a stall in his Cathedral Church of Durham, which he held in commendam with the see of Bristol till his death. His behaviour during the disgraceful Bristol riots in 1831 proved him to be possessed of the highest Christian graces and virtues: he was calm and firm in the hour of danger, as well as patient and resigned under the injuries he suffered.



BRISTOL CATHEDRAL: FROM THE NORTH WEST.

MODERN HISTORY OF BRISTOL CATHEDRAL.

THE flooring of the chapter-house was carefully restored in 1831. In this operation twelve stone coffins were found, in which, probably, abbots had been buried. One of them had for its lid or covering-slab a fine piece of Norman sculpture, now preserved in the canon's vestry adjoining, representing Christ's descent into hell, apparently treading on Satan and delivering Adam. Mr. Godwin has ascertained that the present chapter-house is shorter by one bay to the east than it originally was. Its complete dimensions were 72 feet by 25. The present east wall with its three windows is modern. The north and south walls have an arcade of circular-headed arches below, and a more ornamented arcade of intersecting circular arches above, the remainder of the wall being

covered with lattice and zig-zag ornamentations. The west wall has three circular arches, the central one being the doorway. The two side arches include two smaller arches, which have been opened in modern times and fitted with windows. Above these arches is a rather tall arcade of intersecting arches, surmounted by another series of intersecting arches which, however, are so graduated as to fill up exactly the circular-headed west wall.

Mr. Street has described this chapter-house as "one of the noblest chambers of its age, giving a very high impression of the art of the men who built it."

The reredos was carefully restored in 1839, an objectionable Corinthian wooden addition having been then removed. It was considerably added to, and elaborately gilt and coloured. The two recesses at the sides are, however, partly of the time of Edward I.

The large east window (dating from about 1320) was carefully restored in 1847. The ancient glass was scrupulously retained, and modern glass only used to supply actual deficiencies. Still this necessitated the introduction of a good deal of new glass in the lower lights, and in the three vertical lights above. The old can readily be discriminated from the new. The window represents a stem of Jesse. Each figure is surrounded by an oval panel constituted by the branches of a vine. The lights of the upper tracery contain many heraldic devices.

The side windows of the chancel also contain much ancient glass. They have also been re-arranged and restored.

Between 1861 and 1866 extensive restorations were carried out within and outside the Cathedral, under the superintendence of Messrs. Pope and Bindon, of Bristol. The parapet and pinnacles were carefully put in order.

The choir screen, which formerly extended across the choir, two bays east of the tower, artificially cutting off a small ante-chapel, was removed, and in its place there is now a stone screen, with a double series of pointed arches, extending between the eastern piers of the tower.

The stalls have been restored and increased in number. They now stand in the two eastern bays adjoining the chancel. Some of the modern carving, especially on the bishop's throne, is very good.



DRAWN BY R. GALLARD.

ENGRAVED BY R. WHALLEY.

BRISTOL CATHEDRAL.

CHAPTER HOUSE.





BRISTOL CATHEDRAL: CENTRAL TOWER, FROM THE SOUTH-EAST.

Paintings of angels were discovered beneath the whitewash, at the four angles of the chancel beneath the string course. They have now faded away beyond recognition.

Between each pier of the choir a lofty brass candelabrum, by Skidmore, of Coventry, has been erected on a pedestal of carved white stone. The modern pavement is in black and white marble.

The row of panels with shields, dating from the early part of the sixteenth century, above the reredos, were removed to the passage under the east window.

The four fine sedilia at the south side of the altar were literally covered with plaster,¹ until the restoration in 1862. The design is very ancient, though much of the present work is a reproduction of it. The canopies are richly ornamented with foliage, and supported on red serpentine shafts.

The effigy of Abbot Newland (died 1515) in the second bay on the south side of the choir was carefully cleaned, and was found to have been richly coloured. It is in one of the eight peculiar wall-recesses constructed in Abbot Knowle's time, the arch having five sub-divisions, and five external decorated finials projecting considerably. A brass plate with a copy of the inscription on Bishop Butler's tombstone is inserted in the wall to the east of the throne.

On the north side of the chancel Abbot Knowle's own effigy occupies the first of his recesses, and the second contains that of Abbot Newberry (died 1463).

Under the east window of the north choir-aisle is the monument of Robert Codrington, (died 1618). It was restored in 1840 by Sir Bethel Codrington, when it was removed from the chancel. In front of it is a graceful kneeling statue of Harriet, wife of John Middleton, of Clifton (died 1826), by Bailey.

Under the first bay of the choir the tomb of Bishop Paul Bush (died 1558) shows an effigy with a canopy above it. The bust of Robert Southey, the poet (died 1843), who was born at Bristol, October, 1774, placed in front of one of Knowle's recesses, under

¹ The site of the sedilia was almost entirely occupied by a large Elizabethan monument. So little care had been taken of the sedilia that various portions of them were discovered to have been used up for the backing of the monument.

the window of the first bay, is another of Bailey's excellent works.

There is to be noted in the fourth bay between the choir and the Elder Lady Chapel, the high altar-tomb of Maurice, Lord Berkeley (died 1368), and his wife Elizabeth. Their effigies lie under a groined canopy.

In the south choir-aisle, the recesses in the third and fourth bays from the east contain the effigies of Thomas, Lord Berkeley (died 1243), and Maurice, Lord Berkeley (died 1281). On both of these some of the old colouring was discovered during the restoration.

In the Newton Chapel are numerous tasteless monuments of the Newton family, of the seventeenth century. The monuments of Sir Richard Cradock (died 1444), but repaired in 1748; Elizabeth Stanhope (died 1816), by Westmacott; and Bishop Gray (died 1834), by Bailey, are in this chapel.

Mr. E. W. Godwin, in a valuable paper on Bristol Cathedral in the *Archæological Journal*, vol. xx. (1863), has described the Elder Lady Chapel as of a very early period of Gothic architecture, instancing especially the north wall, and the arch opening to the north transept. The windows exhibit the characteristic triplet form with inner arches. The spandrels of the wall arcade contain grotesque sculptures of much interest. Among the more noteworthy are a goat blowing a horn, with a hare slung over his back; a fox carrying off a goose; a ram and an ape playing on musical instruments. The east wall and window of the chapel, however, as well as the groined roof, belong to the Early Decorated period.

In 1866, during some excavations on the northern side of the Cathedral, a discovery was made of Abbot Knowle's foundations for a wider nave than the original Norman one, and for a north porch.

Dean Elliot, in a "Letter to the Mayor of Bristol on certain Reports of the Cathedral Commissioners," dated 25th April, 1885, has given a narrative of events during his tenure of office, which, with some alterations bringing it up to July, 1887, we are permitted to publish:—

"1850. When the incumbency of the present dean commenced (1850) the Cathedral possessed no nave, but ended, to the

west, at the transept. Of this truncated building, the portion set aside for public worship was extremely circumscribed and most inconveniently arranged.

“1860. In or about this year the chapter took it in hand, appealing to the public for assistance, to re-arrange and embellish the interior. This was completed in 1862, at an expense to the chapter of £7,393, and to the public of £5,474, giving a total of £12,867.

“1862. The chapter was assured by persons who were com-



BRISTOL CATHEDRAL: NORMAN ARCHES: VESTIBULE OF CHAPTER-HOUSE.

petent to judge that the west end of the fabric as it then existed (namely, the tower and the piers supporting it) were in an unsafe, or rather an immediately dangerous, condition. The cost of the necessary repairs had been estimated at £6,000. The chapter thought it its duty to apply to the Ecclesiastical Commissioners for funds which might enable it to meet the emergency. The Commissioners did not allot to this purpose any part of the surplus funds at their disposal, but procured an order in council in 1862, under which the chapter was enabled to appropriate £6,000 of the

capital, which had been set apart for its re-endowment, to the work in question.

"1866 to 1876. So far as the work had then progressed it had cost the chapter £6,315, the public nothing. But while the above works were in progress, a committee of the citizens undertook to complete the Cathedral by adding to it a nave. It commenced its operations in 1866, and closed them in 1876. Within that time it received from the public, and disbursed, £45,000.

"1876 to 1887. Much, however, was left to be done when the committee of 1866 ceased its labours, and at the solicitation of the chapter the citizens have further subscribed a sum of more than £12,500 towards the completion of the nave and the providing of a suitable courtyard at the west front."

Mr. G. E. Street (architect of the New Law Courts, London) was appointed architect of the new nave. The style selected, in harmony with the choir, was Early Decorated, treated without clerestory, and with the aisles of nearly the same height as the body. It was opened on October 23rd, 1877.

The new nave is 117 feet 6 inches long internally, and 68 feet wide. The total length of the cathedral is now 294 feet inside. The central tower was 127 feet high, but the upper part has been taken down.

The west front has been compared, for style, to a miniature Notre Dame. In the centre there is a large and deeply recessed doorway, the entire arch being elaborately decorated. The doorway was contributed by members of the legal profession in Bristol in memory of Charles Edward Ward, in 1874. The pinnacled buttresses on either side support a crocketed gable moulding. Above an enriched arcade is a fine rose-window, which was given by the children of the late Alderman Thomas Daniel as a memorial to him. The inner glazing represents Christ in glory, surrounded by adoring angels. The outer segments of the circle depict the modern industries of Bristol which contributed to the building.

Above the rose-window is stone panelling in two tiers, surmounted by a cresting composed of the Tudor flower, and a central cross.

The fine north porch was built at the expense of Mr. W. Killigrew Wait. The recessed doorway has clustered columns, sup-

porting a Decorated arch. At each angle of the north side are two pinnacled buttresses at right angles, with tabernacled niches. At first, statues of Saints Ambrose, Augustine, Gregory, and Jerome, were inserted in the niches; but in consequence of the opposition made to their remaining, they were removed in 1876, and are now in the tower of the parish church of East Heslerton, Yorkshire. Statues of the four Evangelists have since been erected in their place. The upper stage of the porch has three lancet windows, in the middle between which is a recessed space filled with sculpture.

The west front is flanked by towers, which reach the same height as the central tower.

The lower part of the north-western tower is dedicated to the memory of the celebrated Bishop Butler, who is buried under the bishop's throne in the choir. Its foundation-stone was laid on the 17th of April, 1868, by the Earl of Limerick. Many contributions to its erection were made by leading divines, scholars, and statesmen. The buttresses are plain, but the large north and west windows of the lower stage are highly ornamented. Stained glass windows have been inserted, the western presented by Messrs. C. and E. Hill, and the northern in memory of Mr. Peter Maze.

The lower part of the south-western tower is a memorial to Bishop Monk (1836-56), having been erected by his family. It forms a baptistery, with rich arcading. A handsome font of stone and marble, with a lofty traceried oak canopy, stands under the centre of the tower.

Internally the nave consists of six bays, and, from its harmonious treatment, produces a very good effect. The same peculiar vaulting of the aisles is maintained as in the choir. The nave piers of Corsham stone are relieved by blue lias shafts, and the capitals are richly carved. The roof has a stone vaulting, rather plainer than that of the choir.

The windows of the aisles have a remarkable variety of rich tracery. The subject of the stained glass were all designed by Mr. Street before his death, and by his special desire they were executed by Messrs. Hardman. They illustrate the Power of Prayer—in the lower lights by incidents from the Old Testament, in the upper from the New Testament. They are among the most successful of modern windows, the subjects being perfectly

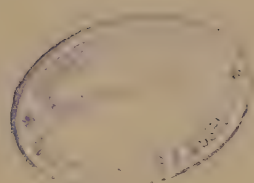
subordinated to the general effects, and the colours harmonising well with one another, and with the entire nave.

Below the windows is a series of recesses, mainly on the model of Knowle's recesses in the choir. At the west end is an arcade of four arches, with triangular crocketed canopies, two of them forming the doorway.

The excellence of the stonework of the new nave is worthy of note. The walls are so thick that passages are constructed in the thickness of all of them. There is no plastering of the wall anywhere. They are all faced with wrought stone, both inside and out.

The abbey gateway has been restored (1885-6), and the fifteenth century building, known as the Minster House, formerly the Prior's lodging, has been removed so as to open out the new nave to Lower College Green.

Mr. Pearson, R.A., was appointed architect to the chapter on the death of Mr. Street. Under his superintendence the work is rapidly approaching completion. The western towers and the nave are to be completed, by contract, on the 1st of March, 1888.





LICHFIELD CATHEDRAL.

WEST ENTRANCE.

LICHFIELD CATHEDRAL.

THE origin of the see of Lichfield, if we may believe a tradition which prevails there, was the martyrdom of St. Amphibalus, and a thousand of his disciples, on this spot, in the general persecution under the Emperor Diocletian. This tradition also has been said to account at the same time for the name of the city, Lichfield; *lic* signifying a dead body, and therefore Lichfield, the field of dead bodies. It is, however, now generally agreed that this legend respecting Amphibalus, together with the derivation of the name "Lichfield" is without foundation. According to the best Anglo-Saxon authorities the true derivation of "Lichfield," or "Lyccitfeld," is from the Saxon "*Leccian*," "*irrigare*," "*to water*"; corresponding as it does accurately to the situation of Lichfield, "*the field of waters, or the marshy field.*"

The first authentic mention of Lichfield as an establishment of Christianity occurs in Bede's Ecclesiastical History, where it is alluded to as the see of an Anglo-Saxon bishop, nearly four hundred years after the date ascribed to the now rejected tradition before-mentioned. In that long interval the Romans had been compelled to abandon the province of Britain, in order to defend the centre of their falling empire. The Britons, overpowered by their warlike neighbours, the Picts and Scots, had summoned the Saxons, an idolatrous nation, to their aid; but these took possession of the country they were invited to defend, and drove such of the inhabitants as would not bend to their yoke into Wales and Cornwall, and having divided the country into seven kingdoms, were, after a while, converted to Christianity.

The present diocese of Lichfield anciently formed a part of the kingdom of Mercia, the conversion of which was brought about in the following manner:—Peada, the eldest son of Penda, king of Mercia, in the year 653, visited the court of Oswy, the

Christian king of Northumberland, and soon became enamoured of his daughter, Alchfleda. Oswy consented to their union on condition that Peadar would renounce idolatry, to which he agreed: and soon after the ceremony of his baptism was married. On returning to his father's kingdom he was accompanied by four priests, for the purpose of instructing the people in the Christian faith. Oswy, however, invaded Mercia about two years after this, and defeated and slew Penda in battle, and took possession of his kingdom, deputing Peadar to rule the Mercians as his viceroy. The next year, 656, Oswy and his son-in-law founded the Mercian church, by appointing Diuma, one of the four priests already mentioned, to preside as bishop over the Mercians, Middle Angles, and the people of Lindisfarne, and the neighbouring provinces. Cellach succeeded, but retired on the revolution which raised Wulfhere, the younger son of Penda, to the throne, and drove Oswy back to his own kingdom, when Trumhere was nominated to this bishopric. Jaruman succeeded Trumhere; and upon the death of Jaruman, the famous Ceadda was appointed to preside over this extensive diocese. This prelate had been consecrated bishop of York, and had governed that diocese for three years, but on being reproved by Theodore, archbishop of Canterbury, as irregularly ordained, the submissive Ceadda, with great humility, offered to resign the episcopal dignity; and although Theodore would not accept his abdication, he retired to his monastery of Lastingham, which had been founded by his brother Cedd, then bishop of London. From this seclusion Ceadda was summoned by Theodore, in the year 669, to assume the government of the Mercian diocese, vacant by the death of Jaruman. The monks of Peterborough invented a romantic tale respecting the conversion of King Wulfhere by this bishop, which we have already noticed in our history of that Cathedral. According to Bede, Ceadda had his episcopal see at Liccithfield, now Lichfield, where he also died and was buried. About 690, Hedda was in possession of the see, and is said to have erected the first Cathedral Church, which he dedicated to St. Peter, and consecrated in the month of January, 700. Some think Oswy built a Cathedral here in the year 656 or 7, and that Hedda only repaired and augmented it. However this may be, about the year 785, Offa, king of the Mercians, who

had subdued the respective kings of Kent, of the East Angles, and West Saxons, conceived the idea of exalting the diocese of Lichfield to the dignity of an archbishopric.

Application was immediately made to Rome for a pall, and it was conferred upon Higebert, then bishop of Lichfield, who died in 786. The representations and the munificence of Offa also obtained some archiepiscopal dignity for the succeeding prelate, Addulf. Kenulph, the succeeding king of Mercia, at the instigation of the clergy, petitioned Pope Leo III. to reverse the edicts made under the influence of Offa, and obtained a decree that the see of Canterbury should be restored to all its rights and privileges.

From this period till after the Norman conquest, the history of this see presents nothing of particular interest. In the year 1085 or 6, in obedience to the decisions of a council held in London in 1075, Peter, bishop of Lichfield, transferred the see to Chester, where he died and was buried. His successor, Robert de Lymesey, removed the see to Coventry; Roger de Clinton, who was consecrated in 1128, restored the see to Lichfield, and assumed the title of bishop of Lichfield and Coventry. The succeeding bishops were, until the establishment of the comparatively modern diocese of Chester, sometimes called bishops of Lichfield, sometimes of Coventry, and sometimes of Chester, having episcopal residences in each of those places. But the title of Coventry and Lichfield was that most frequently used, until Bishop Hacket, on the restoration of the monarchy, placed the name of Lichfield first, on account of the approved loyalty of that city.

Roger de Clinton was a great benefactor both to the city and Cathedral of Lichfield, the latter indeed he is said to have entirely rebuilt; and some portions of the present fabric may be referred to his time: though by far the greatest part of it is of much more recent date, as will hereafter appear from an attentive examination of it in detail. From the time of Hedda, to that of Roger de Clinton, the history of the Cathedral Church of Lichfield is entirely unknown: that the latter did not live to finish the Cathedral, which he doubtless began, is evident, from two documents still existing; the one dated in 1235, the other in 1238, in which Henry III.

grants to the dean and chapter of Lichfield, license to dig stone in the forest of Hopwas, for the building of their Cathedral church. From the year 1200, to the year 1385, all the bishops were buried in the Cathedral, which proves that it was during all that time in a state of forwardness; and that some part of it, at least, was fit for divine service. Indeed, the styles of the different portions of this Cathedral, except some plain solid masonry, near the ground, prove it to be a building which was slowly carried on during the greater part of the thirteenth and fourteenth centuries. The registers of the bishops who presided over the diocese, during that time, would have given the dates of every portion, but these documents were destroyed during the civil wars.

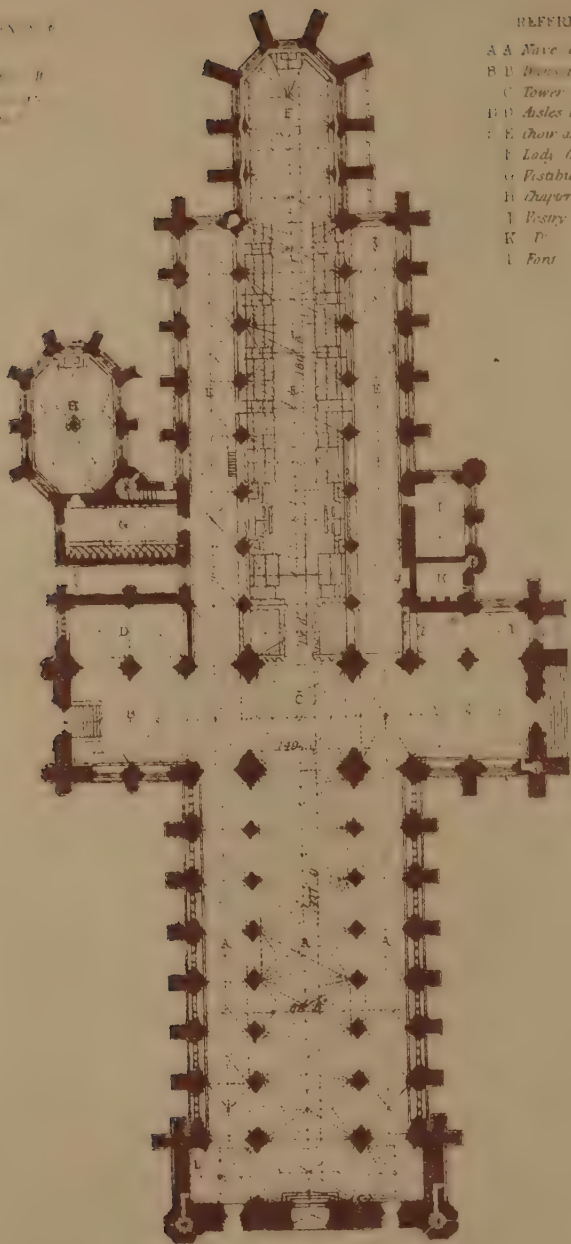
Walter de Langton, consecrated in 1296, was a great benefactor to the Cathedral and city. He began the Lady Chapel at the east end of the Cathedral, and vaulted the transept of it, and died in 1321. Roger de Norburg succeeded him, and went on with his works, and Fuller says, that Bishop Heyworth, consecrated in 1420, completed the Cathedral, which remained in a perfect state from that time till the civil wars, which as we shall presently see, nearly demolished it. What Bishop Heyworth did, however, to the Cathedral, must not be understood of the fabric itself, but of ornaments only; or at least of some trifling alterations and additions.

We come now to speak of that calamitous period just before alluded to, in which perhaps Lichfield Cathedral suffered more than any other in England; for the close being fortified and garrisoned, and alternately in the possession of both parties, it of course suffered all the injuries of a siege, alternately from each. It is calculated that 2000 cannon shot, and 1500 hand grenades, were discharged against it. The centre spire was battered down, and those at the west end shared nearly the same fate. The roof was beaten in. The statuary of the west front was defaced and thrown down, the painted glass windows broken and destroyed, the monuments mutilated and demolished, and the pavement stripped of its brasses; so that when Dr. Hacket succeeded to this see, in the year 1661, he found the Cathedral in this most desolate and almost hopeless condition. Nevertheless, on the morning after his arrival at Lichfield, he began to prepare for its restoration. With



LICHFIELD CATHEDRAL.

SOUTH WEST VIEW.



REFERENCE TO PLAN

- A A Nave and Aisles
- B B Doors
- C Tower
- D Aisles & Transept
- E Choir and Aisles
- F Lady Chapel
- G Vestibule to Chapter house
- H Chapter house
- I Entry
- K P
- L Fort

a truly laudable zeal he roused his servants by break of day, set his own coach horses, with teams and labourers, to remove the rubbish, and laid the first hand to the work himself. A subscription was proposed, which soon amounted to something more than £9000, of which the bishop contributed nearly £2000, the dean and chapter as much, and the rest was raised by the assiduity of the bishop, in soliciting the aid of every nobleman and gentleman in the diocese, and of almost every stranger who visited the Cathedral. He also obtained a grant from Charles II., of one hundred fair timber trees out of Needwood forest. In eight years he had the satisfaction to see his Cathedral perfectly restored, which, with great solemnity he re-consecrated on the 24th of December, 1669.

And what need was there, perhaps the reader may inquire, of this re-consecration? because it had been greatly profaned by Cromwell's soldiers; who, we are told by Dugdale, in his work, entitled "A short View of the late Troubles in England," hunted a cat every day in it with hounds, and delighted themselves with the echo of their sport along the vaulted roofs. Nor was this all. they profaned it still farther by bringing a calf into it, wrapt in linen, which they carried to the font, and there sprinkled it with water, and gave it a name in scorn and derision of the holy sacrament of baptism. In the year 1670, Bishop Hacket contracted for six bells, the first of which only was hung during his life-time. During his last illness, we are informed by his biographer, Plume, he went out of his bed-chamber, into the next room, to hear it; seemed well pleased with the sound, blessed God who had favoured him with life to hear it, and observed at the same time, that it would be his own passing bell. He then retired to his chamber, and never left it again till he was carried to his grave.

Since that event, the Cathedral has suffered only from the effects of time and weather; nor have the ravages from these causes been light, for in the year 1788, it was found to be in so dilapidated a state, that a heavy expenditure would be required for its restoration. A subscription was commenced, the amount of which at its close was altogether inadequate to the requisite expense. Bishop Cornwallis contributed liberally, and by his interest

obtained an act of Parliament, by which a fund was provided, not only to defray the expenses of the repairs then in progress, but for the future support of the Cathedral. A thorough and substantial repair was accordingly begun, under the direction of the late James Wyatt, and finished in 1795. Over and above the general restoration of the doors, and windows, and pavement of the Cathedral throughout, two of the spires were partly rebuilt, the ends of the transept strengthened with new buttresses, the external roofs of the aisles raised, and five divisions in the stone roof of the nave were taken down and replaced with plaister. At the same time the Lady Chapel was united to the choir, by removing a screen which had been erected by Bishop Hacket. On removing this, the beautiful old original screen was discovered, which was put up by the executors of Bishop Walter de Langton. This elaborate piece of architecture was in a very mutilated state; but Mr. Wyatt restored it by means of Roman cement, and then applied part of it to the new altar piece, and the remainder to the organ screen. This disposal, however, of the ancient screen, every admirer of Gothic architecture will condemn; not only because as a whole it was a beautiful and perfect work, but because its removal has added the Lady Chapel to the choir, and made it of a disproportionate length.

The Cathedral of Lichfield, although not one of the first magnitude, is possessed of many beauties and advantages, and some peculiarities. It is the only Cathedral Church in England that has three spires, and the only one which is perfectly isolated.

About a hundred yards from the south side is a large sheet of water which may be regarded as an appendage, and but for some intervening houses would be a beautiful and perfectly unique accompaniment. Mr. Britton, in his work on this Cathedral, has given a plate to show the effect which would be produced by the removal of these houses, which will make every one who sees it desire that removal as speedily as possible. The chief defect of this Cathedral is its want of elevation; on this account all distant views of it are wanting in dignity and importance, only the ridge of the roof is seen above the houses and trees in its vicinity, and yet from some points its three spires group well together, and form a graceful and pleasing feature in the landscape. This defect might have been avoided if the Cathedral had been built about 200 yards further northwards.

EXTERIOR.

The west front of Lichfield Cathedral is by far the most attractive portion of its exterior. The proportions are remarkably good, and the ornamental detail extremely elegant and well arranged. In order to view this west front to the best advantage, the visitor should place himself exactly opposite the centre door, and as far from it as the space before it will allow. The three spires, seen at once, have then a very grand effect. The whole front is adorned with a series of arcades one above another, trefoiled, feathered, and canopied, all of which once contained statues, and now contain them again. A very beautiful window of a decorated character lights that end of the nave; the nave aisles have no windows to the west, a circumstance which is rather unusual. The towers are flanked to the north and south with hexagonal turrets, very much enriched, which contain staircases. The towers are terminated with parapets of open stone work and of elegant design, and are adorned besides with rich pinnacles at the angles. From these towers rise the spires before noticed, which are lofty and of good proportion; they are divided into many stories by horizontal bands, and adorned to the top with windows. Standing in the spot before mentioned, the loftier spire upon the central tower is seen rising behind the gable point. The doors of this front are three in number; the central one, larger and more enriched than the others, is divided down the middle into two parts, by an elegantly clustered column, supporting a statue; it is likewise deeply recessed, and is adorned with some simple free tracery, the effect of which is very graceful. As a whole this west front is decidedly one of the best of which England has to boast.

On the north side, attention is arrested by the singularly beautiful Early English doorway leading into the north transept. The chapter-house is on this side of the Cathedral; externally its form is unusual, being an oblong with the four corners cut off, and it is perhaps unique in having a room over it, of the same form and size but less height; at every angle is set a buttress, and between the buttresses are the windows, of plain pointed architecture and of two lights each, which light the chapter-house and room over it.

The Lady Chapel is of a lighter and more decorated style of

pointed architecture, though even here also the buttresses are massive and heavy, and without pinnacles. The parapet, however, is deep, and embattled at top, and richly decorated beneath with a band of beautiful and delicate detail. This chapel is nearly the same height as the choir externally, and the windows remarkably lofty and of very graceful form. They are divided into three lights each, by long slender mullions, their heads are filled up with trefoil tracery, and instead of being simply pointed, have the graceful flowing curve of the ogee, whose extreme points reach the bottom of the parapet, while the sills of the windows descend nearly to the base of the buttress. The termination of the chapel in a half hexagon, is an additional beauty, and one, though so common in France, of rare occurrence in England.

The south side of the Cathedral, though very similar to the north, has somewhat the advantage of it. It is less gloomy and ponderous, and possesses more ornament; and would have a very pleasing effect, if the houses before mentioned were taken away, which now stand between the Cathedral and a sheet of water, and effectually prevent its being seen to the best advantage.

The central tower is of good proportions, but rises only one story above the ridge of the Cathedral roof; it is panelled and adorned with windows, and plainly embattled, and has hexagonal turrets engaged at the four angles, which are also enriched with crocketed pinnacles, or small spires. Upon this tower is set a lofty and well proportioned spire, having six sides like those on the western towers, and, like them, also adorned with horizontal bands and windows, and richly crocketed at all the angles.

Of the cloisters, if this usual and interesting appendage to a Cathedra. ever existed at all at Lichfield, not a vestige now remains.

INTERIOR.

Though the Cathedral may be entered by the north or south end of the transept, we will conduct the reader, as usual, into the interior by the middle door of the west front. On first entering, he will again perceive and regret the want of due elevation; in every other respect he will be charmed with the prospect before him. He will be particularly struck with the air of extreme neatness,



Drawn by H. W. and

Engraved by E. W. and

LICHFIELD CATHEDRAL.

WEST FRONT.





Engraved by B. Winkles

Designed by W. Warriss

LICHFIELD CATHEDRAL.

NORTH EAST VIEW.

good preservation, and cheerfulness, for which the interior of this Cathedral is justly renowned: and although the choir is not in a right line with the nave, the eye can hardly detect the small inclination to the north-east which the former has, and therefore the long and beautiful perspective of the two together is not at all injured. The clustered columns, with their elegantly varied and exquisitely carved capitals of leaves and flowers; the well-proportioned arches, with their numerous mouldings; the peculiarly elegant triforium and light clerestory; and, above all, the graceful form of the vaulting, and groining of the roof, cannot fail to delight the eye of every visitor of taste, however uninstructed in the still unsettled phraseology of the pointed style. The professional and amateur architect will do well to observe the detail of the nave, the engaged and detached shafts, with deep mouldings between, into which the solid piers are worked, the bases of many mouldings on which they rest: the spandrels of the arches filled up with trefoil panelling, between the arches, the cluster of three slender shafts engaged in the wall, rising from the base, and continued to the springing of the vaulting, there supporting fine ribs, which diverge to a central rib, and to a short transverse one, both of which are adorned with foliage and bold rich bosses at every junction. Each compartment of the triforium, or open gallery above the arches of the nave, is composed of two arches, each one of which is subdivided into two by a slender column, and adorned with a quatrefoil. The clerestory windows above the triforium are of unusual size and form; they are triangles, made by lines curved outwards, and were originally filled with three circles, which have since been trefoiled. A double row of the dog-toothed moulding round every greater arch of the triforium, another round their architraves, another on the strong course under the clerestory, and another round the windows of it, give to the nave a richly decorated character, without appearing to be overloaded with ornament.

We come now to the transept, the vaulting of which is nearly the same with that of the nave, but it has no aisles, no triforium, and the windows are all of perpendicular character. Those to the north and south very large, but, like all the others in this portion of the Cathedral, ill-shaped, disproportioned, and filled with very ordinary tracery. The four large piers which

support the central tower, with their numerous slender shafts, adorned with leafy capitals, and bound with three rows of fillets, have here a fine effect.

The choir is remarkable for its great length and narrowness, and this original defect was afterwards increased by throwing the Lady Chapel into it. When this was done, the arches of the choir were built up with plain walls, flush with the inner face of the arches, making the choir a flat surface on each side, which made it appear still narrower, but this great disfigurement has been removed, and the wall re-erected farther back, by which the columns and arches of the choir are again visible within it. The aisles of the choir are similar to those of the nave, adorned with an arcade of pointed arches, resting on slender columns beneath the windows, which are of good decorated character. The clerestory windows are of later date, and of perpendicular character, except two, which are of late decorated. Here is no triforium, but in the place of it, the wall under the windows is panelled with an arcade of pointed and feathered arches, corresponding with the number of lights in the window above it, and an open ornamental parapet runs along above the arches. The windows of the choir are, as it were, set in a frame, formed of a continuous chain of quatrefoils, which has a light and rich effect. The vaulting of the choir is nearly the same with that of the nave and transept. On the whole this choir resembles that of Norwich Cathedral.

We come next to the Lady Chapel. To do the architect justice, it must still be viewed as a separate edifice, and then as to its form, decorations, and proportions, it will be regarded as one of the most elegant examples of the pointed style of architecture now existing in England. Its apsidal termination, forming a half hexagon, has the happiest effect, showing off to the best advantage the stained glass in the windows, and the numerous rich sculptured details of the chapel: the whole is calculated to fascinate the beholder, and to induce feelings of the most exalted devotion. The windows are nine in number, three in the apse, and three in each side. Their forms, proportions, and tracery, have been already described; but it should be here added that

the effect of them is even better within than without. Seven of these windows are filled with stained glass of the sixteenth century, brought from the Abbey of Herekenrode by Sir Brooke Boothby, about A.D. 1801, and by him made over to the authorities of Lichfield Cathedral. Between every two windows all round the chapel are niches, with tall foliated canopies, resting on brackets of the most delicate, rich, and elaborate sculpture. The statues, which doubtless once adorned these niches, and which are supposed to have represented the parable of the ten virgins, have long ago disappeared. Beneath the windows all round the chapel runs a richly decorated arcade of stall work, resting on a plain stone plinth, which serves as a seat, and surmounted by an open embattled parapet. The vaulting and groining of the roof are something like that of the nave and choir, but with higher pitch and more graceful form. The floor is paved lozengewise with black and white marble. This Cathedral, like that of Salisbury, has no crypt, or underground church, and the whole pavement from west to east is on one level, except within a few feet of the altar.

The chapter house is a beautiful room, though it wants elevation. Its unusual form has been already described. In the centre of it is a fine clustered column, with delicately wrought capital, from which the ribs of the vaulting diverge, and meet other ribs springing from the side walls. Over the chapter house is a room of the same size and form, containing the library of the Cathedral. Among the rarities may be mentioned a manuscript, called St. Chad's Gospels, a large quarto volume, said to be written not later than the year 720. It is an Irish manuscript, written in semi-uncial characters. It found its way to the church of St. Teilo, Llandaff, probably about the eighth century, and appears to have been in safe keeping at Lichfield in the tenth century. Here is also a fine folio copy, on vellum, of Chaucer's Canterbury Tales, a copy of the Valor, or Taxatio, of Pope Nicholas IV., made in the year 1291, for granting to Edward I. the tenths, towards the expenses of the holy war; also a Treatise on the Decalogue, called Dives and Pauper, in manuscript, which was printed in folio, by Pynson, in the year 1483, and again by Wynkyn de Worde in 1496.

With regard to ancient memorials of the illustrious dead, whether in brass or stone, no Cathedral in England, perhaps, has been so completely despoiled as this of Lichfield. With the exception of two much mutilated effigies of prelates, and two or three other fragments of less note, all have been destroyed. As to monuments of modern times, there are some which deserve notice on account of their design and execution, as well as of the persons to whose memory they have been raised. That of Bishop Hacket is a table monument, with the effigy of the bishop upon it. That of Lady Mary Wortley Montague, consists of a female figure in marble, with an inscription recording the introduction of inoculation for the small pox into this country by her means. She was born at Lichfield, and her memory will always be dear to the inhabitants of her native city. "Her letters," says Smollett, "will be an immortal monument to her memory, and will show, as long as the English language endures, the sprightliness of her wit, the solidity of her judgment, the elegance of her taste, and the excellence of her real character." The bust of Dr. Johnson, also a native of this city, was placed in this Cathedral, as the inscription states, as a tribute of respect to the memory of a man of extensive learning, a distinguished moral writer, and a sincere Christian. Near to it is a cenotaph erected by Mrs. Garrick to the memory of her husband, the pupil and friend of Johnson, adorned with a bust by Westmacott. Another marble monument, with figures by the same sculptor, is erected to the memory of Andrew Newton, Esq., also a native of Lichfield, who founded in the Close an asylum for the widows and orphans of clergymen. A monument by Bacon, jun., erected by Miss Ann Seward to the memory of her father and mother, consisting of a female figure, intended to personify filial piety weeping over a tomb, while her harp hangs on a willow. Lastly, and which deserves more particular notice, the justly celebrated monument by Chantrey, erected to the memory of two daughters of the Rev. W. Robinson, once a prebendary of this Cathedral. The figures of two female children are seen sleeping on a couch, enfolded in each others embrace. The head of the eldest seems to impress the downy pillow, while that of the younger reclines on her sister's bosom, having one arm beneath the head, and the other thrown gracefully

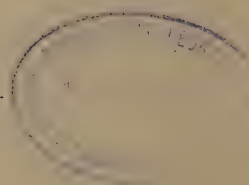


Drawn by J. C. Shepherd

Engraved by J. C. Shepherd

LICHFIELD CATHEDRAL.

VIEW FROM THE NORTH TRANSEPT.



over the body of the elder. In one hand is a bunch of snowdrops, and the faces of the two figures are gently, and as it were, affectionately, inclined to each other. The eyelids are closed; and every member of both bodies seems to be lulled into the sweetest and profoundest sleep.

Among the prelates that have filled the see of Lichfield, with more than common celebrity, may be mentioned, first, Bishop Scrope, on account of his share in the resistance made against the usurpation of Henry IV. He was beheaded in the year 1405, and was long revered as a martyr; this happened after his translation from this see to that of York.

Rowland Lee was appointed in the year 1534, and solemnized the marriage of King Henry VIII. with Ann Boleyn, in the nunnery of Sopewell, near St. Albans. During the establishment of the reformed religion, he had the mortification to see his noble Cathedral of Coventry entirely destroyed, notwithstanding all his earnest endeavours to save it.

Ralph Bayne was one of the furious persecutors in Queen Mary's reign; he caused two women to be burnt at the stake. On the accession of Elizabeth, he refused to administer the sacrament to her, for which, according to the act of parliament, he was, *ipso facto*, deprived of his see.

William Lloyd was one of the seven bishops committed to the Tower by James II. for refusing to read the declaration for liberty of conscience, as it was called, though the real intention of it was gradually to undermine the Protestant religion, and to set up popery again in its place.

John Hough resisted the tyranny of the same monarch in Magdalene College, Oxford. He was elected head of it against the king's will, and was forcibly ejected by the commissioners, but restored the next year. He was first of all bishop of Oxford, and translated to this see in the year 1699. Edward Chandler was appointed in the year 1717; he was a very learned and judicious prelate, and defended Christianity against Collins and the free thinkers.

Of Bishop Hurd, the friend of Warburton, notice will be taken hereafter, in the history of the Cathedral and see of Worcester, to which he was translated from this.

Of Bishop Hacket mention has been already made, in the account given of the restoration of the Cathedral, soon after the re-establishment of the church and monarchy. The distinguished piety of Bishop Ryder, and the extensive erudition of the late Bishop Butler, will be long remembered in the diocese which reaped so much advantage from their respective exertions in the cause of true religion.

Dr. Bowstead was translated to this diocese from Sodor and Man in 1840, but died prematurely in 1843.

Dr. Lonsdale followed him, and held the bishopric for a quarter of a century, greatly beloved.

Dr. Selwyn, after a long and noble career as missionary bishop, was appointed to Lichfield in 1868, and administered the diocese for ten years with great success.

The Cathedral body consists of a dean, precentor, chancellor, treasurer, the two archdeacons of Stafford and Derby, four canons (including the two archdeacons), twenty-seven prebendaries, five priest vicars, seven lay clerks or singing men, eight choristers, besides other officers and servants.

The diocese used to extend over the counties of Derby, Salop, Stafford, and the greatest part of Warwick. By the act of 1836 it was reduced to the counties of Stafford and Derby alone, those of Warwick and Salop being added, by the same act, to the dioceses of Worcester and Hereford respectively.

The bishop has a palace at Lichfield, a modern substantial edifice, but his chief residence is at Eccleshall, a few miles from Lichfield.

The dimensions of Lichfield Cathedral are as follows:—Extreme external length, 400 feet; of the transept, 187 feet; internal length of nave, from the west door to the choir door, 175 feet; internal length of choir, including the Lady Chapel, 195 feet; internal length of transept, 152 feet; internal breadth of the nave, and its aisles, 66 feet; of the choir, 37 feet; of the transept, 28 feet. Height of the vaulting, only 60 feet; of the central tower and spire, 253 feet; and of the two at the west end, 192 feet each. The chapter house is 42 feet long, 27 broad, and 23 high.



LICHFIELD CATHEDRAL: THE CHOIR.

MODERN HISTORY OF LICHFIELD CATHEDRAL.

IN 1802 Sir Brooke Boothby, of Ashbourne, purchased a quantity of stained glass of the sixteenth century, from the dissolved abbey of Herckenrode, near Liège. For £200 he procured 340 pieces, the value of which at present would be at least £10,000.

Sir Brooke generously let the Dean and Chapter of Lichfield have the glass for the sum he had paid, and it was inserted in seven windows of the Lady Chapel (see p. 131). The subjects are of great interest, and other portions of this glass are in the east window of the choir aisles and in the south window of the south transept aisle (or Dean's Court).

In 1814 took place the "restoration" of the choir with Roman cement, under Dean Woodhouse. The old stonework was entirely removed, and the three western closed-up arches were opened, and transformed into decorated arches. New canopies in Roman cement were supplied to the stalls, based on the design of the old reredos.

Chantrey's celebrated monument of the Sleeping Children was erected in 1817. One of his latest works, the monument of Bishop Ryder (died 1836), also adorns the Cathedral. The countenance is remarkably expressive and full of character.

In 1820-22, under the auspices of Dean Woodhouse, the crumbling west front was renewed with Roman cement, funds for better material being lacking. Nearly everything that had crumbled was unfortunately imitated in cement—porches, doorways, architraves, mouldings, even sculptures. Though the greater number of the niches were left empty, "a long line of Roman cement figures—some grotesque, some melancholy, some defiant, and all ugly—filled the niches, which form one unbroken row from north to south, and turn the corners of the flanking turrets at either end."* Even in the portico a number of the statues were thus imitated. Five only of the old stone figures in the highest tier of the north-west tower escaped, and still show their age by their dark hue and weather-worn appearance.

Unfortunately, in this "restoration," a vast amount of really ancient work was chipped away to obtain a hold for the cement, which destroyed much of the vitally interesting detail. Fortunately the western spires escaped the cement.

Dean Woodhouse, at the same period, filled the two large transept windows with stained glass. In the north transept window the subjects are founders and patrons of the Cathedral, in the south

* "Handbook to Lichfield Cathedral," by the late John Hewitt. Revised and enlarged by Dean Bickersteth. 1886.



LICHFIELD CATHEDRAL: THE NAVE, LOOKING EAST.

transept window Old and New Testament worthies. The statues beneath were also replaced in Roman cement.

The exterior of the south side of the nave was refaced with stone in 1842, under the direction of Mr. Sydney Smirke.

In the explorations made by Professor Willis in 1856 and 1861, it was found that the Norman apsidal choir rested upon the rock, about seven feet below the pavement of the choir aisles. This probably formed part of De Clinton's Cathedral. This foundation may still be examined in the crypt under the vestries or mortuary chapels on the south side of the Lady Chapel.

The central spire was struck by lightning in 1858. The fluid passed down the east side, and tore away part of the lowest window, and the stones were thrown upon the choir roof beneath. A lightning conductor was afterwards supplied, and a new cross substituted for the old one.

In 1856-60 an extensive restoration, of the choir especially, was carried out by Sir G. G. Scott. The choir and presbytery were thrown open to the aisles, the partitions being taken down.

The altar screen was once more erected between the sixth pair of piers, and the Lady Chapel was again isolated, as in the old time.

The western bay, occupied by the organ, was again added to the choir, and the organ was transferred to the chapel of the north choir aisle. The organ was a new one, given by Mr. Spode, of Hawkesyard Park, near Lichfield, in 1860.

The entrance to the choir was filled by a richly decorated screen in three compartments, costing £1,000, executed in wrought iron, copper, and brass, by Skidmore, of Coventry. Eight angels, designed and modelled by J. B. Phillips, are represented on either side, playing on musical instruments, or engaged in worship. The capitals of hammered copper of the natural hue, the frieze of open scroll work, the fruits and foliage, are all of admirable workmanship. A cross surmounts the whole.

The statues, which had disappeared from their niches in the choir above the corbels, were renewed.

The new reredos is a very fine piece of work of Derbyshire red marble and spar, and alabaster from Needwood forest, with a sparing addition of malachite, cornelian, and lapis lazuli. The

whole is in three divisions, the central one exhibiting the Ascension, sculptured in relief, and surmounted by a decorated pinnacle supporting a cross. The lateral divisions are constituted of five open arches on each side, the shafts being of Purbeck marble, while the arches and pediments are of alabaster. There are figures of angels between the pediments, and busts between them. The entire reredos being low, while sufficiently isolating the Lady Chapel, allows the fine windows of the latter to be seen above it.

The sedilia, six in number, placed on the south side of the altar, have richly carved freestone canopies. These, together with those constituting the canopies of Dean Howard's monument, are the adapted canopies of the old choir screen.

New carved oak stalls of excellent design were placed in the choir. The Bishop's throne is the least successful part of this work. Its back, facing south, was in 1881 tastefully coloured.

New pavements of encaustic tiles and marble were laid down. Those in the choir are copied from old tiles, still preserved in the Library.

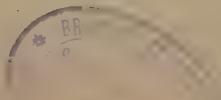
In the presbytery historical groups have been figured on incised stones with marble borders. They represent scenes connected with the history of the Cathedral, with portraits of many notable bishops, kings, etc.

The pavement of the altar space was given by Mr. Colin Minton Campbell. On it several striking scriptural events are represented.

A new and beautiful pulpit in the nave was added, of wrought iron, illuminated and gilt, with four twisted columns of burnished brass. Relief is given by Derbyshire spar of various colours and brilliant enamels. The figures in front are in bronze, representing St. Peter addressing the multitude on the day of Pentecost.

A portion of the vaulted roof of the choir was coloured and gilt, but this was not continued, the effect not being thought good.

In this process of restoration great accumulations of whitewash were removed from columns and capitals and walls, throughout the building. These restorations were completed in 1861, and the Cathedral was re-opened in October of that year by Bishop Lonsdale.



A new font was given by the Hon. Mrs. Henry Howard, and placed near the west door. It is of Caen stone and marbles, in early English style. The shafts are of various coloured marble, supporting an octagonal basin. Appropriate groups of figures in



LICHFIELD CATHEDRAL: VIEW FROM THE LADY CHAPEL LOOKING WEST.

relief occupy four of the faces, and there are statuettes of four saints at the corners.

The Early English sacristy or Domus Thesauraria adjoining the south choir aisle was restored in 1875. The upper chamber contains the muniments and chapter act books of the Cathedral, recently cata-

logued (1883) by the Rev. J. C. Cox, LL.D. The earliest of these act books extant, however, is in the Bodleian Library, at Oxford, having been probably taken there by Elias Ashmole, who was a native of Lichfield. Applications to the University of Oxford for its restoration have hitherto failed, although an application of a similar nature from Durham was complied with in 1810. This room also contains fragments of sculpture from the old Norman Cathedral, and other relics discovered during various restorations. The sacristy is approached by a doorway with a semicircular arch, but this is not Norman, but modern.

In 1876, the interior of the Lady Chapel was restored by Sir G. G. Scott, the limewash being removed, and the composition reredos being replaced by one of stone, reproducing the original one with its beautiful interlaced parapet. Thus the east window was brought fully into view. This necessitated filling the lower part, which contained only plain glass, with stained glass. The figures are those of the three Maries, and the entire glass is designed to harmonise with the old Herckenrode glass. The design has been excellently carried out by Messrs. Burlison and Grylls.

In 1878 the fine doorway in the north transept, the lower parts of which had been long buried in soil, was again reinstated in its full proportions by the removal of the soil.

The exterior of the north transept was restored in 1879, new stone replacing that which had crumbled.

The north transept doorway was restored in 1881 as a memorial to Mrs. Bickersteth, first wife of Dean Bickersteth, by the contributions of ladies of Lichfield and neighbourhood. Several of the vesicas in the mouldings of the architrave, which, with their figures, had been much weather-worn, have been replaced with excellent carving by Mr. R. Bridgeman, who also executed the beautiful figure of Christ in glory in the head of the gable. A little ideal figure of St. Anne immediately over the doorway presents also a likeness of Mrs. Bickersteth.

The most important work accomplished since 1861 has been the restoration of the west front, which was begun in 1877 by the exertions of Dean Bickersteth, and occupied seven years, the designs being by the late Sir G. G. Scott, and his son, Mr. J. O. Scott. The cost of the work was £40,000. The Roman cement

was removed, and a new facing of similar stone to the original was applied. All fragments of the ancient sculpture and decoration that could be discovered were studied, as well as all historical notices, and as far as these afforded indications, they were followed, so as to reproduce the old structure as far as might be.

The sculptors who executed the statues were Miss Grant, Mr. Seale, and Mr. W. R. Ingram, all of London, and Mr. R. Bridgeman, of Lichfield, who carried out the largest part of it.

In the great west doorway, the small bas relief figures in the architrave represent the principal persons in the two genealogies of Christ—that on the north side as given by St. Matthew, beginning with Abraham, that on the south side as given by St. Luke, beginning with Adam. On the inside of the porch is a fourteenth century bas relief, representing the Lord in glory, with an angel on either side.

The north-western doorway has bas relief figures in the architraves, representing the leading kings and princesses who promoted Christianity in England in the sixth and seventh centuries. The figures corresponding to them in the south-western doorway represent Celtic missionaries, headed by St. Aidan, on the north side, and on the south side Roman missionaries, and St. Gregory who sent them.

The upper statue in the central gable is a fine figure of our Lord in glory, by Miss Grant, given by Bishop Maclagan. The niches in the remainder of the west front are filled with patriarchs, prophets, angels, apostles, kings, queens, bishops, and saints. One stage is almost entirely occupied by kings.

A statue of Queen Victoria, on the middle stage, on the north side, in the lower tier, is the work of her daughter, the Princess Louise.

Representations of the birds and beasts of Scripture are introduced inside the great western porch. One of the carved corbels of the south-western doorway represents the veiled face of the Law, while the other shows the open face of the Gospel. The corresponding corbels of the north-western doorway represent—the one, a female face with reversed torch, and the Greek word NUX (night); the other, a boy with a burning torch, representing the “Morning Star.”

The north-western spire has had the portion above the windows renewed in stone. The south-west spire has had its upper portion rebuilt, and both spires in 1877 were supplied with proper lightning conductors. The pinnacles at the base of each spire were also restored. It may be noted that the interior of each spire is open from top to bottom. All the bells are now in the upper story of the south-west tower.

The organ was greatly enlarged by Messrs. Hill and Son, at a cost of £1,800. It occupies the north transept aisle. The number of pipes is 2,530.

The restored west front and the organ were dedicated on May 29, 1884, by Bishop Maclagan.

Mr. Irvine, clerk of the works in the recent restoration, discovered the site of the old campanile, or bell-tower, built in 1275, between the bishop's palace and the deanery, within the deanery grounds. An old pavement was found, covered with molten bell-metal, evidently resulting from the fire which burnt the campanile in 1315.

Many modern stained windows have been inserted in the Cathedral. Among these must be specially mentioned that in memory of officers and men of the 38th (1st Staffordshire) Regiment, who fell in various campaigns, erected in 1884 in the north nave aisle. The central subject contains the figures of Michael the Archangel, Joshua, and the good Centurion. The window, which is excellent in colour and drawing, was executed by Messrs. Burlison and Grylls.

The monuments in the Cathedral include those of Bishop Pateshull (died 1241) with ministering angels at the head, and Bishop Langton (died 1321), the head resting on a double pillow. Outside the Cathedral, by the south transept door, is a tomb with rich canopy, with a recumbent effigy in deacon's costume. The most interesting tomb is that of Sir John Stanley (died 1515), in the south choir aisle, represented as a penitent, bared to the waist to receive flagellation. It was restored in 1877, but the effigy is mutilated.

In 1876 the inscription in front of Bishop Hackett's tomb (died 1670) was restored in black sealing wax, which had been the former material used to fill up the incisions. The effigy and altar tomb are painted and gilded.

The inscription on Dean Addison's monument (died 1703) should be noted, being the composition of his celebrated son, Joseph Addison. The monuments of recent years include the following more notable one: in the south choir aisle, to Archdeacon Hodson (died 1855), designed by Mr. Street; Major Hodson, of Hodson's Horse (died 1858), the central figures representing the king of Delhi yielding his sword to Major Hodson (also designed by Street); Dean Howard (died 1868), under a triple canopy, an excellent marble recumbent effigy, designed by H. H. Armstead, R.A.; Archdeacon Moore (died 1876), effigy by Armstead.

On the north side of the altar is a fine monument to Bishop Lonsdale (died 1867). His effigy is by G. F. Watts, R.A. It lies on an altar tomb of marble and alabaster, beneath a rich canopy, designed by Sir G. G. Scott, and executed by Messrs. Farmer and Brindley.

In the south transept aisle, the busts of Johnson and Garrick, removed in 1861 to the Cathedral library, were brought back to their original positions (1881). There are also monuments to the 80th Regiment, and to Admiral Sir William Parker (died 1866), with a gilded cross inlaid in jasper, with sculptured figures and many enrichments.

In the floor of the nave is an effigy in brass of the Earl of Lichfield (died 1854). A mural brass to the Hon. Col. Anson (died 1877) was placed opposite to this in the south wall, in 1880.

The three vestries or mortuary chapels on the south side of the Lady Chapel, each with cryptal chambers, were thoroughly restored in 1879, in memory of Bishop Selwyn (died 1868), and an excellent effigy of the Bishop (by Nicholls), who was buried in the slope outside, has been placed in the central chapel. The walls are enriched by frescoes (by Clayton and Bell), illustrating the Bishop's life and labours.

Careful measurements made in 1881 show that the ultimate deflection of the east end to the north is only ten degrees.



Designed by W. Woodcock.

Painted by J. G. Smith.

GLOUCESTER CATHEDRAL.

VIEW FROM ST. CATHERINE'S ABBEY.

GLOUCESTER CATHEDRAL.

ALFRED of Beverley mentions Gloucester by its British name of *Caer Glow*, as being one of the twenty-eight cities built by the original inhabitants of our island, before the invasion of the Romans, who called it Glevum and Claudiocestria. By the Saxons it was called Gleawcestre and Glowecester. According to the "Memorial of Gloucester," a bishop and some assistant ministers planted the Christian faith in this city, as early as the year of our Lord 189, at the desire of King Lucius, who, tradition says, was buried here. It must be confessed, however, that this account of the early origin of the city and see of Gloucester is not based upon any undoubted records.

Its very name proves it to have been a Roman station; and the tessellated pavement, 30 feet by 20, discovered more than a century ago in Eastgate Street, proves that the modern city of Gloucester occupies in part, at least, the same site as the ancient Glevum of the Romans. Its situation on so magnificent a river as the Severn, must have caused it to become in very early times a place of considerable importance. It was afterwards occupied by the Saxons; and when Creda, in the year 584, formed the kingdom of the Middle Angles, afterwards called Mercia, Gloucester was one of the fifteen cities which it contained. All authors agree that Aldad, or Elded, was bishop of Gloucester in the year 490, and that Theonus, who succeeded him, was translated to London in 553, then an archbishopric. "But this state of things," observes Tanner, "probably ended when the heathen Saxons overran this country about the year of our Lord 570. To Wulphere, the sixth king of Mercia, the famous abbey of St. Peter in this city owes its foundation. In his heathen state, he had mur-

dered his two sons in his rage against them for their conversion to the Christian faith, but being afterwards converted himself, in order to expiate his crimes, began this religious foundation about the middle of the seventh century, which, however, he did not live to finish. Ethelred, his brother, succeeded him in the kingdom, and in his care for the abbey of Gloucester, which, with the assistance of Osric, his nephew and viceroy in these parts, was completed in the year 680. Ethelred became afterwards monk and abbot of Bardney, and Osric, king of Northumberland. The city of Gloucester and lands in the vicinity were given for the support of the establishment, which at first consisted of nuns, governed by an abbess. Tanner says there were probably religious of both sexes in it, but still under the government of an abbess, and that it was honoured by having three queens in succession presiding over it, for above ninety years; after which, by reason of civil wars and other iniquities of those times, this monastery became desolate, and continued in that sad state for fifty years; when about the year 823, King Bernulph placed herein secular canons, who were removed in 1022 to make room for Benedictine monks, by the care of King Canute, who was induced to take this step by the advice of Wolstan, then bishop of Worcester but afterwards archbishop of York. Edric, who had been one of the secular priests here, was by the said Wolstan consecrated the first abbot of the new establishment, which continued unchanged till the dissolution of religious houses. Wulstan, the second abbot, who was appointed in 1058, had been a monk of Worcester, and died on a pilgrimage to Jerusalem in 1072. He was succeeded by Serlo, a Norman monk, placed here by William I. This abbot in 1089 began a new church, of which Robert, bishop of Hereford, laid the first stone, but it was not finished till the year 1100, when it was consecrated with great pomp by Sampson, bishop of Worcester, assisted by Gundulph, bishop of Rochester, and Henry, bishop of Bangor; a great part of this church still remains, as will be shown in the description of the present Cathedral. The abbey of St. Peter's at Gloucester, although a mitred one and endowed with great privileges, was nevertheless subject to the visitation of the bishops of Worcester, in whose diocese it was then situated. The last visitation was made by the excellent but ill-fated Bishop Latimer. The abbey

was surrendered 31 Hen. VIII. (1539), when its annual revenues, according to Dugdale, were £1946 : 5 : 9, and according to Speed, £1550 : 4 : 5½; out of which pensions were given to the prior and monks for their respective lives. William Malverne, alias Parker, the last abbot, was elected in the year 1515, and died too soon after the dissolution of the abbey to need a pension. In the year 1534, he signed the king's supremacy, together with Richard Skidmore (probably the prior), and thirty-four other monks. This abbot was a poet, as appears by a poem of his, called "The Foundation of the Abbey of Gloucester, and the Changes of the same Prior to the Suppression," which may be seen in Hearne's edition of Robert of Gloucester's Chronicle. Rudge, in his History of Gloucester says, Cardinal Wolsey, by his commissary, Dr. Allen, made a legate visitation of this abbey, when its annual revenues amounted to £1022 : 15 : 1, and that the monks acknowledged themselves indebted to the cardinal £40 : 17 : 6. Five years after this, when the clergy of England incurred a præmunire for acknowledging Wolsey as legate of the Holy See, and compounded with the king for a fine of £200,000, the abbey of Gloucester paid £500 of it. After the dissolution, an act was passed, by which the city and county of Gloucester were made an independent bishopric; it had formerly been in Lichfield, and latterly in Worcester diocese. The letters of endowment are dated September 3, 1541; and state that the king, among many other causes therein laid down, thought the site of the monastery of St. Peter (in which were many memorials of his ancestors), a very fit place for erecting an episcopal see, and therefore ordained that the monastery should be erected into a Cathedral Church, dedicated to the Holy and Undivided Trinity. The abbey lands were also at the same time granted for the maintenance of a bishop, dean, archdeacon, six prebendaries, residentiary, six minor canons, six lay clerks, eight choristers, two masters and other inferior officers.

By the charter of creation, John Wakeman, the last abbot of Tewkesbury, and chaplain to king Henry VIII., was appointed first bishop of this new see, on the 3rd of September, in the year 1541, of whom more particular mention will be made in speaking of the other eminent prelates who have since presided over this diocese.

The six prebends, by the act of 1836, were reduced to four; one

of them is annexed to the headship of Pembroke College, Oxford, and to which the fellows present in consequence. In the king's books, this bishopric is returned at the yearly value of £315 : 7 : 1, and bishop Monk (who was also prebendary of Westminster, and rector of Peakirk, in Northamptonshire) returned it to be worth £2406 gross, and £2282 net value per annum.

By the same act it was ordained that the sees of Gloucester and Bristol should be united, and that the diocese should consist of the former diocese of Gloucester, of the city and deanery of Bristol, of the deaneries of Cricklade and Malmesbury, in the county of Wilts and diocese of Salisbury, and of the whole parish of Westminster, in the diocese of Bath and Wells. The prelate is now styled bishop of Gloucester and Bristol.

Having thus brought down the history of the abbey of St. Peter from its foundation to its dissolution, and erection into a bishoprick, it is time to speak of the present Cathedral Church, the chief ornament and boast of the well-built city of Gloucester.

EXTERIOR.

It has been already stated, that the oldest part of this Cathedral is in all probability the work of Abbot Serlo, and finished in the year 1100; of this, however, very little appears externally, as will be shown in taking the usual regular survey of the whole exterior, beginning with the west front, which is a most pleasing example of the Perpendicular Gothic style. The form is rather unusual, having no towers and no gable point, but a straight, open, and rich parapet runs along the top, both of the nave and side aisles. A large window of perpendicular character occupies nearly the whole west end, beneath which is an elegant open gallery; so large is the window, that projecting and pierced buttresses have been thought necessary to strengthen the two principal mullions this window has a flowing canopy, running through the open parapet, and terminated by a finial rising above it; the wall above the window is richly panelled. Underneath the open gallery is a pointed door, under a square head, giving entrance into the nave, which is flanked with buttresses, terminated by rich pinnacles. On each side of the great window are the windows of the aisles, of the same character; and



GLOUCESTER CATHEDRAL.

WEST FRONT AND SOUTH SIDE.

underneath that on the left hand, is a small pointed door under a square head, which opens into the north aisle of the nave.

The first thing that strikes the visitor of this Cathedral on turning to the south side of it, is the porch, whose walls are richly decorated with panels and niches, and pierced with windows; the arch of entrance is pointed under a square head; the porch is flanked with buttresses richly panelled and crocketted, and crowned with a pierced parapet of good design, above which rises an ogee canopy, feathered and free, and at each angle a square pierced turret is set, terminated by crocketted cones. Nothing can exceed the beauty of this porch, which, together with the west front, and two arches and pillars at the west end of the nave, is all the work of Abbot Morwent, between the years 1420 and 1437. The windows of the south aisle are deeply set, of decorated character, and rather singular in their tracery and ornaments; the form and decoration of the buttresses are supposed to be unique. This aisle is crowned with a low embattled parapet. The clerestory of the nave has been evidently raised, and windows of perpendicular character inserted: there are small buttresses between the windows, terminated with crocketted pinnacles, which go through and rise above the richly panelled and embattled parapet, by which the clerestory is surmounted.

The south wing of the transept is next to be described. It has no clerestory, no aisles, but large windows of perpendicular character. The south window is very large, and the gable above it has the ogee form. The wall underneath this window, and the turrets which flank it, are of the original Norman work.

The clerestory windows of the choir are very large; and the east window is accounted the largest in England. They are all of perpendicular character. The wall above the last mentioned, is richly panelled, and surmounted with an open parapet, and flanked by open pinnacles. The great window has also a flowing canopy going through the parapet, and terminated by a finial. The effect of this east end of the choir is wonderfully pleasing. The north side of the Cathedral is so much hidden by the cloisters and other adjacent buildings, that no good view can be obtained of it; it is, however, too much like the south side, as to transept and clerestory, to need any particular description of it.

The Lady Chapel, at the east end beyond the choir, is singular in its form, being much narrower at its western than its eastern extremity, and having chantry chapels in the form of transepts, which appear unfinished, having no parapet above the windows, and reaching up only about two-thirds of the height of the chapel itself, which has large windows of perpendicular character, with buttresses and pinnacles between, which rise above the pierced and embattled parapet. Abbot Henley began this chapel between the years 1457 and 1472, which was finished by Abbot Farley before the year 1498.

The tower, perhaps the best proportioned, the most sumptuous and stately of any in England, was built by Abbot Seabrooke, about 1455. It is of two stories above the roof of the Cathedral, with two windows in each, on all the four sides of the tower; all the windows have flowing canopies; the walls are panelled, and the whole is surmounted by a richly pierced and embattled parapet, having at each corner square turrets of open stone work, with spiral open roofs.

INTERIOR.

The first thing which strikes the eye of the visitor on entering this Cathedral by the west door, is the unusual height of the massive cylindrical columns of the nave; these, together with their semicircular arches, and unusually low triforium over them, are supposed to be the latest part of Abbot Serlo's work. These columns are nearer together than usual, so that the arches which spring from them are of small span. They have very plain bases and capitals, but the arches have many mouldings, the outer one being what is called zig-zag. Each compartment of the triforium has two larger semicircular arches, each being subdivided into two smaller ones of the same form, all of them, together with the strong courses above and below, being adorned with the zig-zag moulding. The vaulting is high pitched, but comes low down the walls of the nave, springing from clustered columns engaged, between the great arches, the impost being in the lower string course of the triforium. The clerestory windows are in some points of view obscured by the vaulting, which is simple, having only three ribs in each compartment, springing from the impost already mentioned, and diverging

so a centre rib running along the whole length, and adorned at every intersection with sculptured bosses. The vaulting over the two first arches of the nave, westward, is of a different period, and more elaborate design. The aisles of the nave are vaulted in the same simple way as the greater part of the nave itself.

A very tasteless and discordant organ screen was removed many years ago, and the present more appropriate one put up in its place, under which the choir is entered.

The choir occupies the whole space under the tower, and extends to the two first columns of the nave eastward, and therefore shuts out the transept. It is a magnificent and marvellous example of pure perpendicular character. The form of the vaulting, its elaborate tracery, the vast east window, bowed in its form, the panelled walls, the monuments, the stalls, taken altogether, produce an effect, unequalled, perhaps, by any other choir in England. The east window fills up the whole east end, and the mullions of the clerestory windows are, as it were, produced till they reach the monuments, and, but for them, would come to the very floor of the choir. The wall beneath the windows is panelled by them, and the triforium, which is open, and in the form of windows, borrows its mullions from those of the windows before-mentioned. The walls seem unable to support any thing, being all window, and slender mullion, but on looking upward they seem to have nothing more ponderous than net-work to support; the whole effect is indeed magical, and calls to mind what Mr. Trollope has said in his tour through western France, speaking of this style of architecture, that the vaulted roof seems to fall upon the supporting walls, with all the gentleness and lightness of a snow flake on a flower. The stalls on either side are rich, and of decorated character.

In the north wing of the transept some early English, mixed with Norman, work is still visible, though the perpendicular style prevails. The windows of the chantry chapels, attached to the transept, have been altered, but the plain Norman vaulting remains. The Lady Chapel is in a line with the choir, and is entered from the east end of it, under an obtuse arch, above which is what is called the whispering gallery. This chapel is very much in the same style with the choir, but not near so lofty. The two chapels entered from the curved part of the aisles of the choir, remain in

their original state. There was a third in the centre, between the two, which was removed to make the entrance into the Lady Chapel.

In the crypt, which is the oldest part of the Cathedral, these three chapels remain entire. The side aisles and eastern chapels, including the crypt, are three stories high, and all vaulted; this arrangement is supposed to be unique. The effect of the upper chapels from the choir must have been very good; and, beautiful as the choir is in its present state, the majestic simplicity of the original Norman design, with these chapels seen through the noble semicircular arches of the open triforium, may be still regretted. The crypt corresponds entirely, and is co-extensive with the choir, transept, and their chantry chapels. It is divided into a nave and aisles by two rows of cylindrical columns, and the vaulting is nearly elliptical, very plain and massive.

Although the body of this Cathedral is seven feet higher than that of Lichfield, yet it is wanting in elevation, and this want is felt, whether viewed internally or externally.

The chapter house is a large oblong room, with a good window, of perpendicular character, at the east end. It is on the north side of the Cathedral, as are also the cloisters, though these appendages are more usually on the south side.

Abbot Horton began the cloisters about the year 1375, and Abbot Frowcester finished them between the years 1381 and 1412. They are rich, sumptuous, and elegant, to an unparalleled degree. They are of more than ordinary extent, height, and breadth. The fan tracery of the vaulting, and the feathered panelling of the walls, produce together a superb effect. On the south side of the cloister, towards the west, are some very singular recesses, called the lavatory. On the north side of the chapter house there is a curious passage, called the slype which is supposed to have communicated with some of the abbatical buildings, now destroyed.

In speaking of the monuments remaining in this Cathedral, that of Osric should be mentioned first, not, indeed, on account of the higher antiquity of the monument itself, but on account of the person to whose memory it was erected. Osric is justly acknowledged as the founder of the abbey, and the monument now under consideration was raised by the gratitude of the monastery in the time of Henry VIII., and therefore not long before its dissolution.

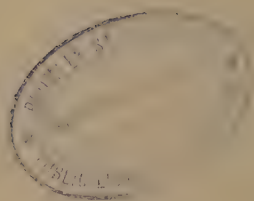


Designed by Benjamin

Engraved by P. Winkles

GLOUCESTER CATHEDRAL.

THE LADY CHAPEL.



It is a table monument, supporting an effigy of a king, with a church in one hand. The effigy is older than the rest of the monument, but certainly not by several centuries so old as Osric's time. On the south side of the choir is a curious monument, supposed to be that of Aldred, archbishop of York, who died in the year 1069.

An altar tomb of wood, supporting an effigy of the same material, should not be overlooked. It represents Robert, the eldest son of William the Conqueror, who died in 1134. He succeeded his father as duke of Normandy, and was a leader in the first crusade, on which account the legs of his effigy are crossed.

The shrine-like tomb of Edward II. is a superb example of that kind of sepulchral monument, and of the style of architecture in which it is built. The tragical end of this prince is too well known to be here recorded, but it may not be so well known, and ought to be mentioned to his honour, that Abbot Thokey carried the dead body of the murdered king from Berkeley Castle to Gloucester Abbey, in a carriage constructed for the purpose, covered with the arms of the abbey, when the monasteries of Bristol, Keynsham, and Malmsbury, refused to receive the royal corpse, through fear of Mortimer and the queen. When it arrived at Gloucester, it was received by the members of the abbey in procession, and buried with the utmost pomp on the north side of the church near the great altar. This very laudable act was of immense advantage to the abbey, for not only did Edward III. give many grants of great value to it, in consideration of the respect, and expense incurred by that respect in the funeral of his father, but the tomb was afterwards visited by pilgrims and devotees from all nations, who regarded the murdered king as a sort of martyr; and so great were the offerings made by these visitors, that many parts of the edifice were rebuilt or beautified, and it is said that after some time the gifts amounted to a sum sufficient to rebuild the whole church.

In the south aisle of the nave is a monument supporting two effigies, said to be those of Humphrey de Bohun, Earl of Hereford, and his wife, but this is only conjecture, and not borne out by any authentic records.

On the south side of the organ screen is a chantry chapel, built by Abbot Seabrooke, in which is a monument to his memory. On

the north side of the choir is an enriched altar-tomb within a screen, erected by Abbot Parker.

Among the modern monuments should be mentioned, first of all a marble tablet to the memory of Bishop Warburton; next, a colossal statue at the west end of the nave, to Dr. Jenner, the celebrated originator of vaccination, who was buried at Berkeley. It was admitted by the Chancellor of the Exchequer of the time, that the value of the discovery was without example, and beyond all calculation; yet all the remuneration this great and good man obtained from a British Parliament was £30,000, although it was stated at the same time, that he had precluded himself from great emoluments by the generosity of his conduct, that he had expended £6000 in the prosecution of his inquiries, and had devoted upwards of twenty years to the subject. After the death of this great benefactor to mankind, and to his country in particular, no national monument was ever proposed to be raised to his memory. That which is now under consideration was set up by subscription among a few personal friends and admirers. It was executed by R. W. Sievier, a sculptor of some eminence, who has given in this statue of Dr. Jenner good proof of his talents; there is in it a simplicity and grace, pleasing both to the common observer and the refined critic.

The last modern monument which needs to be particularly pointed out, is one by the well known Mr. Rickman, in that style which alone can harmonize with buildings like that in which it is placed; it is raised to the memory of the Rev. Richard Raikes, the celebrated founder of Sunday-schools, who died September 5, 1823, in the eightieth year of his age.

The dimensions of this Cathedral are as follow:—External length, including Lady Chapel, 423 feet; transept, 147. Internal length, 400 feet; nave, 174; choir, 140; Lady Chapel, 92; transept, 128 feet. Breadth of nave, 41; north aisle, 20.10; south aisle, 22; choir, 34.6; Lady Chapel, 26.4; transept, 37.6 feet. Height of nave, 67.7; aisles, 40.6; choir, 86; Lady Chapel, 46.6. south wing of transept, 86; north wing of transept, 78; of the tower to the top of the spires at the angles, 225 feet. The cloisters form a quadrangle of 146 by 145 feet, they are 19 feet broad, and 18.6 high.

It has been before mentioned that John Wakeman was the first bishop of this see after the suppression of the abbey; he was one of the learned persons appointed to inspect and prepare the translation of the New Testament, and the Revelation of St. John was the portion of it assigned to him.

The excellent, but unfortunate, Hooper, was the next bishop of this see, and was consecrated March 8, 1550, by Archbishop Cranmer, assisted by the bishops of London and Rochester. In the earlier part of his life he had been a monk in the monastery of Cleves, in the county of Somerset, but not liking the inactivity of such a life, returned to Merton College, Oxford, of which he had previously been a member. Here he soon embraced the reformed doctrines, in consequence of which he was compelled to leave the university about the year 1539, and afterwards was appointed chaplain and steward to Sir Thomas Arundel, a Roman catholic, who, discovering his principles, discharged him. He next visited France, but soon returned to England; but finding himself the object of persecution, he made his escape to Ireland in some disguise, and thence to Switzerland, where he married a French lady. On the accession of king Edward VI., he visited London, where he frequently preached the reformed doctrines, and in 1549 became the accuser of Bishop Bonner, who was by his means deprived of his bishopric. This act, no doubt, caused him to become again an object of persecution in the next reign. Soon after the accession of Queen Mary he was accordingly summoned to London, and on the 1st of September following committed to the Fleet prison, where he remained some months. On the 18th of March, 1553-4, his bishopric was declared void, and on the 28th of January in the following year he was brought before Bishop Gardiner, and others, in the church of St. Mary Overy, in Southwark, for examination, when, refusing to retract the doctrines he had propagated, he was condemned to the flames as an obstinate heretic. The queen's pardon was offered to him, on condition of changing his faith, but refusing this, the sentence was ordered to be put in execution.

Having been deprived of all his sacred orders in Newgate, he was soon after removed to Gloucester, the place chosen for his execution, because it had been the scene of his former heresies. On the 9th of February, 1555, he was chained to a stake, near an

elm tree, on the north-west side of the lower churchyard, and burnt to death by three successive fires made of green wood. The order for his execution may be seen in the new edition of the *Monasticon*, and a monument has been raised to his memory on the spot where he suffered.

His successor, James Brookes, was of course a zealous Romanist. He had been fellow of Corpus Christi College, Oxford, and afterwards master of Baliol College, and chaplain and almoner to Bishop Gardiner, and in 1556, was appointed by the Pope to examine and try Cranmer, Ridley, and Latimer, when they publicly professed the reformed doctrine.

Richard Cheiney was appointed to this see on the 9th of March, 1561-2, and held the see of Bristol in commendam. He had been fellow of Pembroke, and afterwards of Christ's College, Cambridge. It is stated by Richardson, that he was a zealous reformer, and that in the first convocation of Queen Mary, he opposed Romanism so strongly, that it was wonderful he escaped with life. On the 20th of April, 1571, he was excommunicated for contumacy, but was restored on the 12th of May following. He died April 25, 1579, and was buried near Abbot Parker's monument, without any inscription.

His successor was John Bullingham, who was not appointed till after the see had been vacant two years. He also held the see of Bristol in commendam, from 1581 till 1589, when he surrendered it on the appointment of Dr. Fletcher, but received as a compensation the rectory of Kilmington, in the county of Somerset. He died at Kensington, on the 20th of May, 1598, and was carried to his own Cathedral for interment. Thomas Ravis, D.D., a native of Maldon, and dean of Christ's Church, was appointed to this see in 1604, having been previously selected from among the divines of Oxford to translate part of the New Testament. Although on his promotion to this bishopric, the tide of public opinion ran against episcopacy, his conduct gained for him the respect and affection, both of the clergy and people of the city and diocese. He made considerable improvements in the episcopal palace, which had been much neglected during the episcopates of his two immediate predecessors. He was translated to London in 1607, and succeeded by Henry Parry, D.D., fellow of Corpus Christi College, Oxford.



Engraved by J. G. Smith

Engraved by J. G. Smith

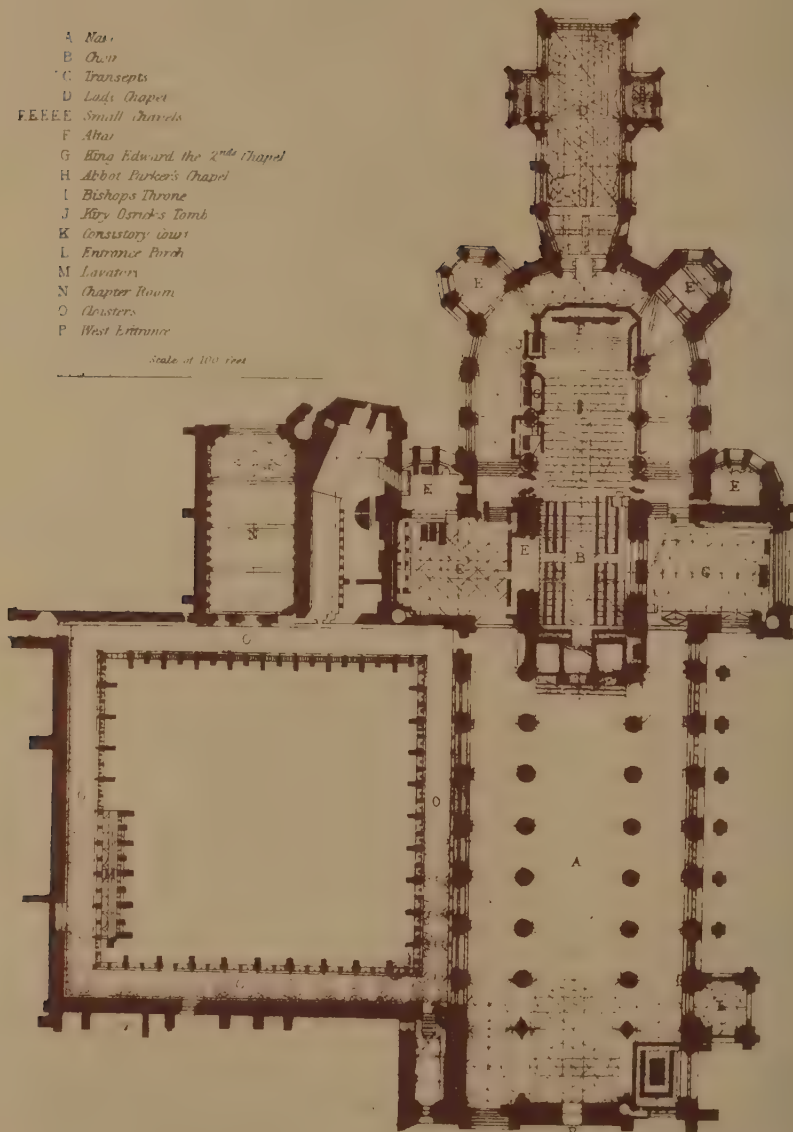
GLOUCESTER CATHEDRAL.

NORTH TRANSEPT.

PLAN OF GLOUCESTER CATHEDRAL.

- A Nave
- B Choir
- C Transepts
- D Lady Chapel
- EEEE Small Chapels
- F Altar
- G King Edward the 2nd Chapel
- H Abbot Parker's Chapel
- I Bishop's Throne
- J Mary Osnick's Tomb
- K Consistory Court
- L Entrance Porch
- M Lavatory
- N Chapter Room
- O Cloisters
- P West Entrance

Scale of 100 feet





Engraved by W. L. L. L.

Engraved by W. L. L. L.

GLOUCESTER CATHEDRAL.

THE CLOISTERS.

He had been chaplain to Queen Elizabeth, and was afterwards promoted to the see of Rochester, from whence he was translated to Gloucester, and finally to Worcester. King James I. said of him, "that he had never heard a better or more eloquent preacher." He was very charitable to the poor; and gave a pulpit to the Cathedral, which once stood in the nave, but has been since removed.

Miles Smith, D.D., first of Corpus Christi, and then of Brazenose College, Oxford, was appointed in 1612. He is said to have been a man of extraordinary knowledge, both in the classical and oriental languages, which gained him the name of the walking library. King James appointed him one of the translators of the Bible, for which he wrote the preface, and translated the four major and twelve minor prophets, and was rewarded by his promotion to this see. Sir Robert Atkyns calls him a stiff Calvinist, and a great favourer of the Puritans. He died at Gloucester on the 19th of October, 1624, and was buried in the Lady Chapel, under a plain stone, without any inscription.

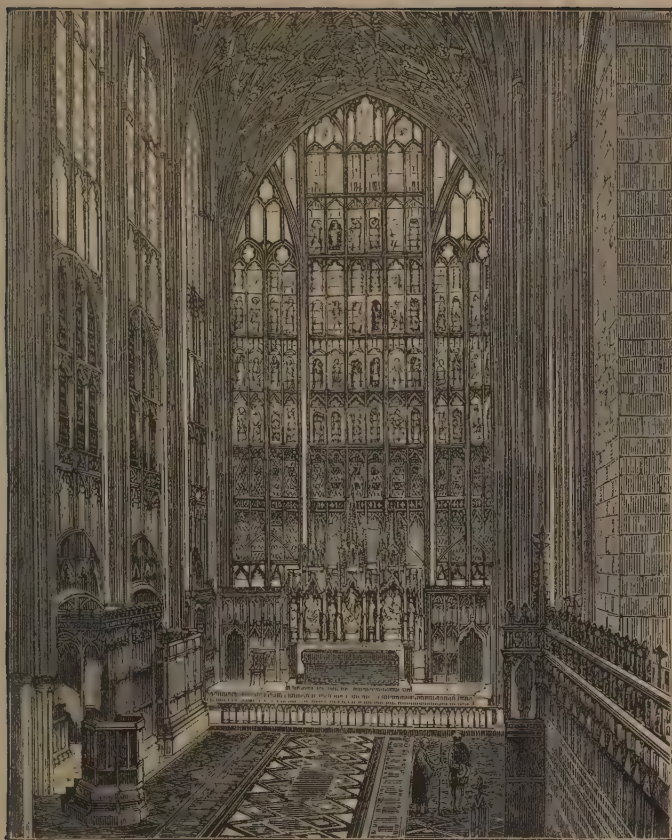
Godfrey Goodman, D.D., of Trinity College, Cambridge, succeeded him. He seems to have been a very unintelligible man, sometimes suffering for not going far enough towards Romanism, and sometimes for the contrary. He was suspended, and his see sequestered by Archbishop Laud, for not subscribing the canons, having been committed to the Gate House. "He there got," says Fuller, "by his restraint what he could never have gained by his liberty, *viz.*, of one reputed popish to become for a short time popular, as the only confessor suffering for not subscribing the canons." Shortly afterwards he changed his opinions, and was restored to his bishoprick. He was again a sufferer in the great rebellion, and has been accused of servility to Cromwell. Some think he was insane; but his will, signed two days before his death, betrays no symptom of it, in which his charity towards the poor shines forth conspicuously. His sufferings prove him to have been a sincere man; and when the unsettled state of the times in which he lived is duly considered, it is more than probable that his opinions have been misunderstood, and his conduct misrepresented. After the destruction of the established Church and monarchy, he retired to the house of a friend in Westminster, passing his time in making use of the

Cottonian library, till his death, which took place on the 19th of January, 1655, in the seventy-third year of his age. He was buried on the 4th of February, near the font, with a short inscription over the grave, but the stone has been removed.

Robert Frampton, D.D., of Corpus Christi College, and of Christ's Church, Oxford, was consecrated 27th of March, 1681. He had been chaplain on board a man-of-war, and also of a merchant ship trading to Aleppo, where he lived for several years. He had been dean of this church for eight years before he was raised to the bishopric. On the abdication of James II., he refused to take the oath of allegiance and supremacy, and was consequently deprived of his see, after which he retired to his parish of Standish, where he died in 1708, and was buried in the chancel of that church.

The next person of any note who held this see is the celebrated William Warburton, D.D., appointed 22nd of December, 1759, for his great learning and talents. He was intended for his father's profession, who was an attorney and town-clerk of Newark-upon-Trent, where the subject of this short memoir was born, on the 24th of December, 1698. He served his clerkship, and began business; but not finding the success he anticipated, or as some think, seeing better prospects for himself in the church, he left the law, and without entering at either University, was ordained deacon by Archbishop Dawes, in 1723. When George II. visited Cambridge, in 1728, he had the degree of Master of Arts conferred upon him; and Archbishop Herring gave him the degree of D.D., at Lambeth, in 1754. He was the friend of Pope and Hurd, and the editor of the works of the former. He died in 1779.

James Henry Monk was bishop from 1830 to 1856; and since 1863 the see has been tenanted by Charles James Ellicott, the eminent Greek scholar and reviser of the New Testament.



GLOUCESTER CATHEDRAL: THE CHOIR, REREDOS, AND EAST WINDOW.

MODERN HISTORY OF GLOUCESTER CATHEDRAL.

THE modern restorations may be said to have commenced in 1847, under the superintendence of Mr. F. S. Waller, architect to the cathedral. For eighteen years the chapter spent at least a thousand pounds a year on repairs and restorations, but at length, their funds not sufficing, an appeal was made for public subscriptions, and the services of Sir G. G. Scott were secured from 1867 onward.

The south porch was thoroughly restored, the old sun-dial

being removed. The canopies over the niches were re-instated, and statues erected in the niches. On the western side of the doorway is Abbot Serlo, on the eastern side King Osric; in the large niches over the doorway, St. Peter and St. Paul; in the remaining niches round the doorway, the evangelists; and in the niches of the buttresses, Saints Jerome, Ambrose, Augustine, and Gregory. All these statues are by Mr. Redfern.

A new font was erected in the western bay of the south nave aisle by Mrs. Gibbs. It was designed in the Norman style by Sir G. G. Scott, and executed by Messrs. Farmer and Brindley, in granite. The exterior of the bowl is square, each face having a panel with appropriate figures and emblems.

The chapel of Abbot Seabrooke (died 1457), at the east end of the nave (south side) has been partially restored, and his effigy put back into its original position.

Both the exterior and the interior of both transepts were carefully repaired and restored where necessary. But the most important restorations were those of the choir, in 1873, and the ambulatory and chapels surrounding the choir.

The brass eagle lectern was given by Mr. J. C. Dent in 1866.

In the choir the old woodwork, dating from the Renaissance period, was removed, and new substalls of oak were added, harmonising with the old canopied stalls. The galleries under the north and south tower-arches were taken down. The vaulting ribs were embellished with gold and colours. A new floor of marble and encaustic tiles was laid down. On many of these, subjects from Old Testament history are depicted.

The new reredos, designed by Sir G. G. Scott (1873), was the gift of the Freemasons of the diocese. It has three principal compartments, with statuary representing the Nativity, the Entombment, and the Ascension. The minor niches contain figures of Moses, St. Peter, St. Paul, and David, while the angels, in nine small niches above, bear the emblems of Christ's Passion.

The tomb of King Edward II. received some further repairs in 1876. It had been ascertained in 1855 that it actually covered the remains of the King.

The sedilia on the south side have been restored, and statues



GLOUCESTER CATHEDRAL: FROM THE NORTH-EAST.

(by Redfern) representing a series of the abbots of the monastery were placed in the niches.

The chapel of St. Paul on the east side of the north transept was restored in 1870 by the Earl of Ellenborough. The reredos was repaired, and figures of St. Peter, St. Paul, and St. Luke, by Redfern, placed in the niches.

The accumulated earth has been removed from the crypt, the floors have been concreted, and the windows glazed.

The eastern chapel adjoining the south transept, supposed to have been dedicated to St. Andrew, was restored principally at the cost of Mr. T. Marling, and under the direction of Mr. Gambier Parry. The three windows contain glass relating to the history of St. Andrew. The wall paintings by Mr. Gambier Parry, executed in 1866-7, are in spirit fresco, and the subjects largely relate to St. Andrew. A monumental brass has been inlaid in the west nave to the memory of Mrs. Marling (died 1863).

The reredos here has been embellished with twenty-four statuettes (an angelic choir) in the small niches.

The chapel of St. Philip, appended to the south-eastern corner of the ambulatory or south choir aisle, has been restored in memory of Sir C. W. Codrington, M.P. (died 1864). The vaulting has been painted with subjects in the life of St. Philip. The windows represent saints, chiefly British.

A doorway was made in 1874 leading from the Abbot's cloister into the eastern walk of the great cloisters.

Nearly all the windows in the Cathedral have been furnished with modern stained glass (much of it appropriate and artistic in character) by various artists. A great part of the cloisters has likewise been glazed with glass, depicting scenes in the life of Christ. Nearly all the windows have been inserted as personal memorials, and the total cost has been very great.

The great west window is a memorial to Bishop Monk (died 1856), and illustrates Holy Baptism, and events in Christ's early life. It was erected in 1858 at the cost of Canon T. M. Browne. The west window in the south nave aisle is to the memory of Dr. Jenner, the discoverer of vaccination, and his friend and biographer, Dr. John Baron. It was erected by public subscription, and represents miracles of healing and raising the dead by

Christ. The sixth window on the north nave aisle is to Bishop



GLOUCESTER CATHEDRAL: THE NAVE DURING A FESTIVAL PERFORMANCE.

Hooper, burned in St. Mary's-square, Gloucester, 1555. The glass in the west window of the north aisle was inserted in 1862, repre-

senting the story of the early British King Lucius, said to have been buried in the church of St. Mary de Lode, Gloucester. The north transept has a fine memorial window to Lady Hicks-Beach (died 1865).

The great east window retains much of the ancient glass, which is of great beauty of colour, but the figures are, many of them, ill drawn, and best viewed from a distance. In 1862 the glass was taken down, cleaned, and restored and releaded by Hughes, of London, and the stone-work was restored at the same time, the whole costing £2,000.

The unique west window of the choir (in the west side of the tower) has been glazed with old glass collected at different times from various parts of the Cathedral.



HEREFORD CATHEDRAL.

VIEW FROM THE RIVER.

HEREFORD CATHEDRAL.

As Hereford was not a Roman station, its origin cannot with any degree of probability be traced beyond the Anglo-Saxon era. It is in that part of England which once formed the kingdom of Mercia, wherein the Christian religion was not established till towards the middle of the seventh century. Archbishop Usher, however, states that there was a see at Hereford as early as the year 544, when an archbishop resided at St. David's. In the year 601, a bishop of Hereford is said to have been one of seven English prelates who attended an ecclesiastical synod at Canterbury, under Augustin, when Pope Gregory's answers to his questions were discussed. According to some authors, the Mercian bishopric was divided into five, in the year 673, by Archbishop Theodore's canons; but all this is based upon nothing better than probable conjecture. It is certain that Putta was bishop of this see in the year 680, though the exact time he presided over the diocese is not known; it is said that he had been previously bishop of Rochester, but was driven from his see by King Ethelred, when he laid waste that part of Kent; that he then wandered about for some time instructing the clergy in music, till he was appointed to a new see at Hereford by Archbishop Theodore.

Such is the origin of this see, according to the best authorities; but there is no account of any Cathedral Church being erected till the year 825, when Milfred, viceroy to Egbert, king of Mercia, constructed a building for that purpose, which is said by the chronicler (John Brompton) to have been "an admirable stone church," and to have cost a considerable sum of money. In less than two centuries afterwards, this building was so much decayed, that Bishop Athelstan, who was promoted to the see in

1012, began an entirely new Cathedral, the extent and style of which are no better defined by the early historians of this see than those of the former church. Very shortly afterwards the Welsh, under Algar, earl of Chester, and Griffin, prince of Wales, besieged the city of Hereford, "burnt it utterly, and the large minster also, which the worthy Bishop Athelstan had caused to be built." This is the account given in the Saxon chronicle; and those of Mailros, Simon of Durham, and Roger Hovedon, agree in the same statement with but little variation.

Robert Lozing, or Robert of Lorraine, who was consecrated in 1079, began to rebuild the Cathedral on a more extensive scale and in the fashion of the times. How far he proceeded with his building we are not informed; but Bishop Raynelm, who presided over the diocese from 1107 to 1115, is said to have completed the new church. From what has been already stated, it is clear that no part of the present Cathedral can be prior to the time of Bishop Lozing; though some antiquaries have contended that the previous church of Bishop Athelstan was not completely demolished, and that the oldest part of the existing edifice is of that date. It is possible that some of the foundations of Athelstan's church were taken into the plan of the new building; but all the oldest parts of the present Cathedral bear too strongly the marks of Norman origin to be attributed to any other age.

Since Lozing and Raynelm, many other prelates have made important additions and alterations. The part behind the altar was in all probability erected by Bishop de Vere, between the years 1186 and 1199, the style being exactly that in use in his time. The Lady Chapel and its crypt bear marks of being a little later. Bishop de Braose is said to have built the great central tower, between the years 1200 and 1215; but this cannot include the present embattled parapet nor pinnacles, nor, indeed, the upper story of the tower, without supposing that alterations have been made in some of the architectural details which are evidently posterior to his time.

The north wing of the greater transept is thought to have been erected by Bishop Cantilupe, who presided over this see from 1275 to 1282. Soon after which the chapter-house (now destroyed) and part of the cloisters were erected. Then came the aisles of the

nave and choir,—then the eastern transept,—then the chantry chapels of Bishops Stanbury and Audley,—and, lastly, the exterior portion of the great north porch; but, with the exception of the last mentioned work, neither the dates when, nor the persons by whom the other portions of this Cathedral were erected have been ascertained. Bishop Booth, who unquestionably built the part of the porch already mentioned, presided over this diocese from 1515 to 1535, and certainly both the form and architectural detail of this beautiful building bespeak it to be of that age.

In the first Cathedral, St. Ethelbert, king and martyr, was buried, and both that and every succeeding edifice was dedicated to his honour. The story of his death is this. He came to the court of Offa, king of the Mercians, to claim the hand of his daughter Ælfrida in marriage. The queen of Offa, for some reason or other opposed the match, and insinuated to her husband that the marriage was only sought as a pretext to occupy the Mercian throne. Indignant at this, Offa employed an assassin to murder his guest, which was effected by cutting off his head, and the body was privately buried on the bank of the river Lugg, near Hereford; but it was afterwards removed to the place where the Cathedral now stands, by order, as the legends state, of the dead king himself, who appeared to Brithfrid for that purpose. Browne Willis, in his description of this Cathedral, speaks of a thorough repair which the Cathedral underwent between the years 1712 and 1721, by the munificence of Bishop Bisse, who also caused the choir to be “beautified throughout; and a most magnificent altar-piece to be erected, one of the stateliest and loftiest in England.” The historian adds, that the same prelate expended some thousand pounds on the palace, and would, had he lived, have repaired the cloisters. The better taste of these times designates the altar-screen as heavy, gloomy, and incongruous; for which reason it was subsequently removed, to the great improvement in the appearance of this part of the Cathedral. Had the liberal contributions of Bishop Bisse been accumulating in the public funds from his time to the present, instead of being employed as they were, they would not only have been sufficient for the completion of the repairs which were put in operation about the great central tower, but would have gone a great way towards undoing the

mischief done to this Cathedral by Mr. Wyatt; and, together with the money then expended upon it under his directions, would have restored the west front as it was before it became a heap of ruins by the falling of the western tower.

B. Willis has given a view of the west front as it existed before the calamity already mentioned, and, though the details are very imperfectly made out, an experienced architect will at once discover what they were, almost as easily as if they had been depicted with all the accuracy, skill, and knowledge of the present day.

The plan of the old west front was this:—the nave and aisles were flanked with square turrets, enriched, as the walls themselves were also, with several rows of intersecting semicircular arches resting on slender and short columns. The turrets were all surmounted with plain spires. The great west door was semicircular, deeply recessed, and richly adorned: over this door was a large painted window of perpendicular character, which could form no part of the original design; but its insertion must have greatly weakened the wall above it, and contributed mainly to the downfall of the tower. The original windows were probably three in number, side by side; the centre one higher than the others, and all of them round-headed, and of one light each. The gable point of the nave was afterwards taken down, and the tower carried up instead of it to the height of 130 feet, and in its form and details bore a strong resemblance to the great central tower, which still exists. The original west front was the work of Bishop Lozing; the tower, of Bishop Braose: the former in the reign of William the Conqueror, the latter in that of King John. The great window before described must have been inserted about the beginning of the reign of Henry VI. There was a pointed door in the west wall of the north aisle, but none in that of the south. This door was probably made at the time when the great window was inserted, and the embattled and panelled parapet added to the tower. In the year 1786 the tower fell, and destroyed by its fall the whole west front of the cathedral and four arches of the nave.



Painted by W. J. L. L. L.

Engraved by H. W. W. W.

HEREFORD CATHEDRAL.

SOUTH WEST VIEW WITH CLOISTERS.

EXTERIOR.

Mr. Wyatt commenced the rebuilding of the west front in the year 1788. The style of it accords with no part of the Cathedral, nor indeed with that of any period of pointed architecture. In its form and details it is as poor and mean as the original west front was rich and imposing. The door into the nave is a Tudor arch under a square head, and is surmounted by a flat embattled parapet, and flanked by double buttresses, upon which are set long straggling pinnacles: over this door is a large window with a pointed head, and filled with tracery of the most meagre and inelegant description; below, the window is divided into many lights by mullions, which are too long to be supported without a transome. The gable is pointed above the window, and the parapet is embattled: from the gable point rises a square pinnacle, without meaning and without beauty. The whole is flanked by octagonal turrets, up which no staircase could be worked, and they are crowned with small plain spires. The aisles of the nave have each of them a door, like that in the nave itself already described, and over each is a pointed window under a square-headed dripstone: each aisle is flat at top, and flanked with double buttresses to the north and south. Mr. Britton, in his history of this Cathedral, does not condescend to give any engraving of this west front, nor indeed of any of those portions of the Cathedral which have been subject to the innovating hand of Mr. Wyatt; but, instead of this, he has given a very interesting plate, which represents the Cathedral as it appeared after the fall of the tower, and consequent ruin of the whole west end of the Cathedral.

By the destruction of the western portion of the cloisters, the whole south side of the Cathedral is exposed to view. The aisle has pointed windows of decorated character, with plain solid buttresses intervening, which rise as high as the plain parapet, and are not surmounted by pinnacles. The clerestory is of the like simple design, both as to its windows, buttresses, and parapet.

The south wing of the transept has no aisles or clerestory; the windows of the west wall of it are of various dimensions, and irregularly placed; the larger ones of perpendicular, and the others of early English character. The parapet is plain, and there is one

upright buttress, with a flying buttress attached. The south face of the transept is very plain, flanked with buttresses, which terminate considerably below the gable; and has one large window, with a small circular one over it. The east wall is very plain, and has only two windows, of one light each, placed in what would be the clerestory if there were an aisle underneath them.

Adjoining the east wall of the transept are some oldest parts of the fabric, now used for a vestry; next, one window of the south aisle of the choir presents itself to the view, and then the back of the vicars' college cloisters, by which the eastern transept is entered; a very beautiful and singular portion of this Cathedral. The windows have been inserted since the building was erected, and the singularity of it consists in its not rising higher than the aisles of the choir. Then comes the Lady Chapel, from the wall of which, on this side, projects, about the middle of it, a beautiful chantry chapel of octagonal form and perpendicular character. The east end of the Lady Chapel is, like all the other portions of it, a very beautiful example of early English architecture, except the angular embattled parapet, which is modern, and bad enough. It contains five long lancet windows, the centre rising above the others, and the wall immediately above them is adorned with very remarkable panels, oval and lozenge shaped; above is a beautiful arcade of pointed and trefoiled arches, resting on slender detached columns. It is flanked with double angular buttresses of square form, and surmounted with lofty spiral pinnacles. The base mouldings which run all round the building are unusually numerous and bold.

The north side of this Cathedral is far more interesting and imposing than the south. Here, however, the design of the Lady Chapel is obstructed by a porch covering an external flight of steps leading down to the crypt under the Lady Chapel. The east end of the choir is here seen rising far above the Lady Chapel and eastern transept, containing a large pointed window of decorated character, and flanked by buttresses surmounted by pinnacles. The windows of the clerestory are early English, of two lights each, with quatrefoils in the heads of them; and the wall is adorned with two arcades, one above the other; the lower of lancet-headed arches resting on tall slender shafts, the upper of interlacing and trefoiled

arches, on short clustered columns; the parapet projects, and is supported by an elegant device, which has the appearance of small machicolations. The windows in the aisle are of early decorated character, of four lights trefoiled, with tracery above of the same simple design. The parapet, which, like that of the clerestory, is plain, like that also projects, but rests upon corbels representing heads of various animals.

The north wing of the transept has an aisle to the east, which is of mixed character, and may be safely dated of the time when the Norman began to yield to the early English style. The lower windows, indeed (for it is of two stories), are of a later date, and partake somewhat of the decorated style. The buttresses are plain and massive, and rise considerably above the plain parapet, though without pinnacles. The parapet of the north wing of the transept is adorned with a row of trefoiled arches, projects, and is supported by corbel heads. The north face of it contains a tall window of six lights, and decorated character, with another over it, of the same character in the gable point, and is flanked with double angular buttresses, very plain, and of unusual size. The windows in the west wall of this wing of the transept reach nearly from the parapet to the ground, there being no aisle on this side, and are of the same style as the great north window, but little more than half the breadth, though of the same height. The original north porch, with its beautiful addition of later days, is next to be described. And first it should be observed, that its situation is very singular, being placed nearer the eastern than the western extremity of the nave. The original porch is of the same plain and simple character with the rest of the Cathedral on this side of it, but the addition in front of it is a most splendid example of the Perpendicular Gothic style; it has three arches of entrance, and a large window over each, all pointed, but acute, and not depressed, which was the usual form of the arch at the time this porch was erected. The spandrils both of the door and window arches are richly decorated with feathered tracery; at the outer angles of this porch are set octagonal turrets engaged, which rise no higher than about the middle of the windows above the arches, and are flat at top, and without parapets; in the upper story of each are square-headed windows, and within them staircases are constructed,

by which the room above the stone vaulting of the porch is attained.

The north side of the nave, its clerestory and aisle, are both simple and impressive. The former contains seven windows of decorated character, with plain buttresses between, whose tops rise but little above the plain parapet, which projects and rests on corbels: the latter has similar buttresses and parapet, but with much larger windows, of four lights each, with a tracery in their heads, composed of simple quartrefoils.

But of all the external features of this Cathedral, the great central tower is the most remarkable. It is magnificent and imposing; may the efforts made to preserve it from falling perfectly succeed. It is divided into two stories by an elegant band of feathered tracery, of considerable breadth. It has double angular buttresses at the four corners, terminated by pinnacles, and enriched on all sides with the ornament called the ball flower, thickly set. In each story are four belfry windows, on all the four sides, which have canopies, and intervening buttresses all richly studded with the same ornament. The parapet is embattled and panelled, but of much later date, as are also the pinnacles, which are crocketed, and the taller ones, still more modern, rise too high above the parapet.

INTERIOR.

Entering by the great west door, the nave with its aisles present themselves to the view; but how altered from what they were before the calamity already noticed had occurred — the twofold calamity — the destruction of the original west end, and its re-edification on the present plan. The nave is shortened by two arches, and all proportion destroyed; the effect of what remains is further injured by the modern triforium, and the great west window, which agrees neither with the clerestory nor the triforium in its present state, nor with the pillars and arches of the nave, nor with the vaulting. In all the alterations that have been made in the nave, there is merely the form of the pointed style, without any of its power and beautiful effect.



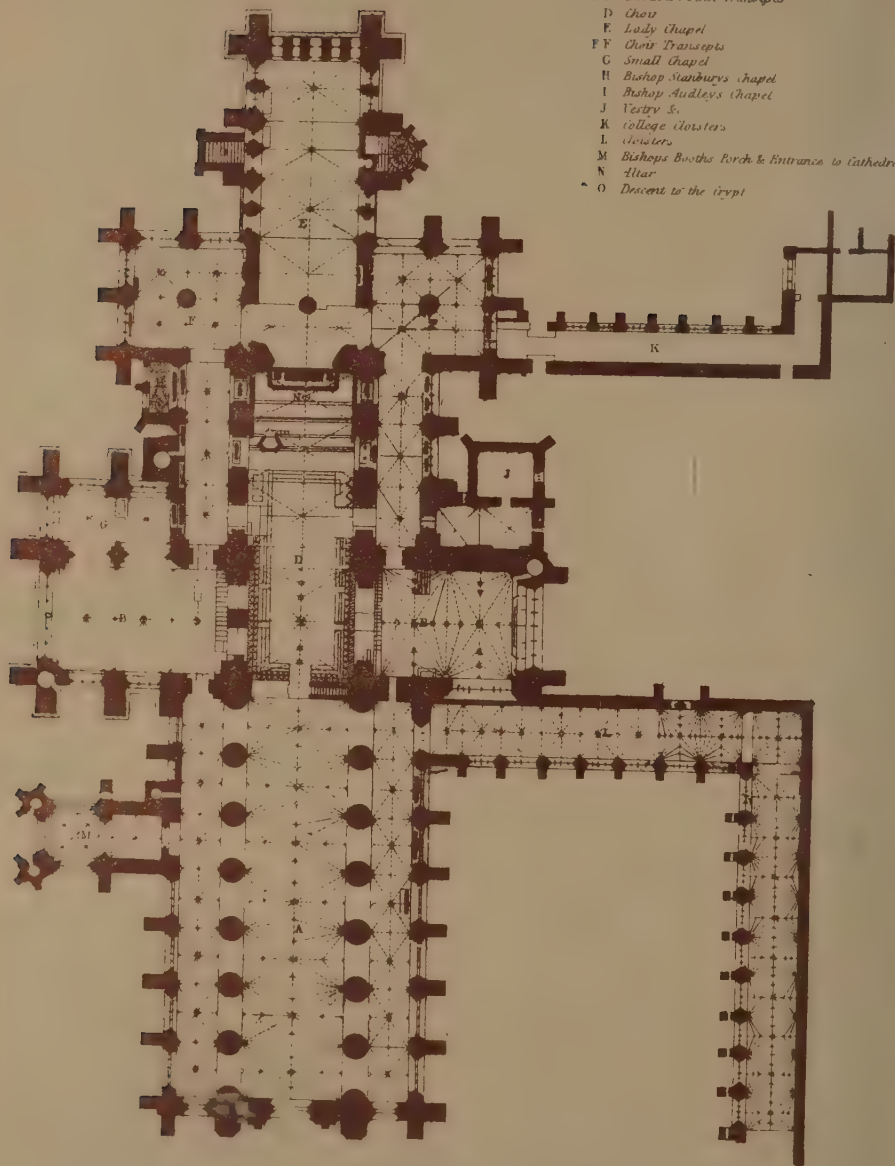
Drawn by C. Warren from a Sketch by B. J. Hand.

Engraved by J. Wankley.

HEREFORD CATHEDRAL.

VIEW FROM THE CASTLE GREEN.

- A Nave
- B B North & South Transepts
- D Choir
- F Lady Chapel
- F F Choir Transepts
- G Small Chapel
- H Bishop Stanbury's Chapel
- I Bishop Audley's Chapel
- J Vestry &c.
- K College Cloisters
- L Cloisters
- M Bishops Booths Porch & Entrance to Cathedral
- N Altar
- O Descent to the Crypt



scale of 1/4" Foot

Fortunately, Mr. Britton, in his account of this Cathedral, has shown in the plate already mentioned the original appearance of the nave. The triforium was low, and each compartment of it contained two semicircular arches, resting on short columns, within each of which were two smaller arches of the same description resting also on similar columns. The clerestery was lofty and simple, with semi-circular arches, through which were seen the windows of later date though of beautiful design. The vaulting was bold and graceful, and sprang from slender columns engaged in the wall; all was harmonious and sublime. How different is the present aspect of the nave — disproportioned, incongruous, bald, and meagre. The present triforium and clerestory have pointed arches, with flimsy columns, says Mr. Britton, poor, mean mouldings, and all the dressings equally insipid.

The choir formerly occupied the whole space under the central tower, and extends three arches eastward. The nave is now opened up to the central tower, and the crossing between the transepts is unimpeded. The south wing of the transept displays much of the original Norman work, but it has a large window of much later date in the south end, of six lights, and another of four lights in the western wall of it. The north wing of the transept is of very fine early English character. It has an aisle to the east; and the large arches, the arches of the triforium and of the windows, are not only sharply pointed, but formed by lines so little curved that they appear to be formed by two sides of a triangle. They have many mouldings, and are enriched with the dog-tooth ornament. The large window to the north is also divided into six lights, with simple tracery in its head. This wing of the transept was formerly filled with numerous modern pews and seats for the accommodation of the parishioners of St. John the Baptist parish, now transferred to the Lady Chapel.

The choir was formerly separated from the nave by a plain screen, bearing a large fine-toned organ, built in 1686. The organ is now on the south side of the choir, and a new screen has been erected. The choir is lofty and well proportioned, and contains sixty stalls with richly decorated canopies.

The great arches, as well as those of the triforium, are semicircular, but the clerestory windows are of early English character. The altar screen, erected by Bishop Bisse, of modern Italian work, is now happily removed, which completely shut out the view of the eastern transept and Lady Chapel beyond it, to which it forms an unusual and singularly elegant approach. The removal of this incongruous screen has had the best effect possible upon the choir, and the Lady Chapel with the eastern transept, as viewed from the altar, is one of the most interesting architectural scenes in the kingdom.

It is not easy, says Mr. Britton, to account for the original meaning and appropriation of this eastern transept, nor for its union with the Lady Chapel, nor for the separation of the latter from the choir; it consists of two aisles of equal dimensions, formed by columns down the middle from north to south. The vaulting is extremely simple, having only four ribs enriched with dog-tooth moulding in each compartment of it, and meeting in the centre without any boss or sculptured and projecting key-stone; the windows are of the transition period from early English to decorated.

The Lady Chapel is now again a part of the Cathedral, by the removal of the various modern obstructions which so long concealed and disfigured it: it is one of the most beautiful examples of the early English style that can be conceived. The proportions and details are excellent; it consists of three compartments on each side, separated by clustered shafts with sculptured capitals, from whence the vaulting springs. Each compartment contains two long and narrow windows, divided into two lights by a simple mullion, branching out at the top and forming two pointed arches within the principal arch; the receding walls on each side of these windows are enriched with a multitude of engaged and detached slender columns, which support the various mouldings of the arches above. The wall between the vaulting and these arches is plain, being pierced only with a circle enclosing a quatrefoil. The east end has five windows, side by side, of one light each, lancet-headed and richly adorned with the dog-tooth ornament and slender clustered shafts. Over these windows are five panels, the two extreme ones circular, the three interior oval, and all enclosing quatrefoils. Underneath his beautiful chapel is the crypt, which is co-extensive with it, and divided into a nave and aisles by two rows of columns and arches.

Only two sides of the bishop's cloisters remain; it does not appear that there were ever more than three; the western portion was taken down to build a school-room of brick, which had the appearance of a warehouse, but this has been since removed. These cloisters, called the bishop's, to distinguish them from the others which belong to the vicar's college, are of perpendicular character and good design. The chapter-house was destroyed during the rebellion by Cromwell's soldiers.

This Cathedral is said to contain more monuments of bishops and deans than any other in England, though many have been destroyed and others much mutilated. In 1645 no less than one hundred and seventy brasses were taken away, and Mr. Britton asserts that several others were removed when the Cathedral underwent its extensive repairs in 1786, and sold to a brazier to the amount of two tons in weight. The most interesting of all those which remain, is the tomb or rather the shrine of Bishop Cantilupe, in the eastern aisle of the north wing of the transept. The amateur antiquary and architect will dwell upon its many beauties with delight. The figures of knights in armour, placed in niches all round it, are well designed and executed, as are the animals under their feet: the foliage in the spandrels of the arches and the capitals of the columns are exquisitely beautiful.

The monument of Bishop Aquablanca, between the aisles of the eastern transept and the choir, consists of columns, three open arches with canopies, and an effigy of that prelate beneath them. In the south aisle of the choir is a very striking monument to the memory of Bishop Mayo, whose effigy, upon an altar-tomb adorned with statues in niches, reposes under a canopy of very singular and beautiful design, consisting of delicate fan tracery with pendants, arches with flowing and crocketed canopies, and enriched pinnacles between.

The external length of this Cathedral is 342 feet, internal, 325; the western transept, externally, 175, internally, 146; eastern transept, externally, 131, internally, 110; nave, 158; choir, 75. The breadth of nave and its aisles, 74 feet; choir ditto, 76; height of the nave to the vaulting, 64 feet; of the choir and western transept, 62; of the great central tower, to the summit of the battlements, 140; to the top of the pinnacles, 161 feet.

The Cathedral establishment consists of a bishop, dean, two archdeacons, a chancellor, four residentiary canons, twenty-eight prebendaries, six priests vicars, seven assistant vicars, and twelve choristers, organist, vergers, two sextons, a schoolmaster, and usher. The dean and four residentiaries constitute the chapter.

The diocese did consist of nearly all the county of Hereford, more than half of Salop, four parishes in Monmouth, six in Montgomery, eight in Radnor, and twenty-one in Worcestershire; but the Act of 1831 enacted that those parts of the counties of Montgomery and Worcester already mentioned should be transferred to the dioceses of St. Asaph, Bangor, and Worcester respectively; and that the deanery of Bridgenorth should be added to the diocese of Hereford.

The bishopric is charged in the king's books at £763 : 11 : 0½*d.* per annum; and Bishop Grey returned it to the Commissioners to be worth, gross, £3,090, clear, £2,516 per annum. The tenths are, by a grant of the Crown, settled on the bishop and his successors, but it is charged as usual with the payment of first fruits.

Among the early bishops, the most eminent is Robert Lozing, or Robert of Lorraine; he shone conspicuously in his day as a poet, mathematician, and architect, but tinctured deeply with the superstitious notions of the times: it is said, that when requested by Remigius, bishop of Lincoln, to attend at the consecration of his new cathedral in that city, he consulted the stars, and finding them unpropitious, declined the journey. He died in 1094, after having presided over the diocese fifteen years.

Robert de Betun, a native of Flanders, prior of Llanthony, was consecrated at Oxford in 1131. He was a humane, benevolent, learned, and pious prelate, of whom the members of his church were not worthy, for they rebelled against him, which obliged him to appeal to the Pope for protection. Having obtained this, he met with troubles from another source—the civil war between Stephen and the Empress Maud, during which the bishop's lands were laid waste, and many of the buildings demolished; the clergy were dispersed, the Cathedral deserted, and the bishop himself compelled to seek safety in disguise and flight. But peace being restored, he returned to his see, but was soon afterwards summoned by the Pope to a council held at Rheims, where he died in the



Engraved by J. H. Stanger

Designed by J. H. Stanger

HEREFORD CATHEDRAL.

THE LADY CHAPEL.



month of May, 1148. His body was brought to England, and buried in the Cathedral.

Peter de Aquablanca, a native of Savoy, presided over this diocese from 1239 to 1268. He was of low origin, and proved himself to be a turbulent, ambitious, and mercenary man. In 1263 he was obliged to leave England for a time, but soon afterwards found means to return to his see. In his will he was charitable both to the poor and to his church. It should be mentioned, also, that he founded a monastery at Aqua Blanca, the place of his nativity, to which his heart was conveyed.

Thomas de Cantilupe was bishop of Hereford from 1275 to 1282. He was son of William Lord Cantilupe and Millicent, countess of Evreux, and born, according to Fuller, either at Abergavenny castle in Monmouth, or Harringworth in Northamptonshire, the two principal residences of his family. He was archdeacon of Stafford, and held the high offices of chancellor both of the University of Oxford and of England. From his cradle to his grave he is represented as all sanctity by the historians of the Roman church. He had many troubles to contend with, and either on his way to or from Rome to obtain assistance of the Pope against his enemies, he was seized with sickness at Civita Vecchia, and died there on the 25th of August, 1282. His body was divided into three parts, to honour and profit three places. The flesh was deposited in a church near Florence, the heart at Ashridge in Buckinghamshire, and the bones in the Lady Chapel of Hereford Cathedral. He was the last Englishman that was canonized by the Church of Rome. According to Camden, Cantilupe's fame soon eclipsed that of St. Ethelbert; upon which Fuller remarks, "superstition is always fondest of the youngest saint." For some reason or other his bones were afterwards removed from the Lady Chapel, and enshrined in that beautiful tomb already described, when Edward II. came from Calais on purpose to attend the ceremony. From his time the bishops of Hereford adopted his coat of arms for their see, viz.—

Gu. three leopards' heads jessant, reversed, with a fleur-de-lis issuing from the mouth Or. Le Neve says, the early arms of this see were—*Gu. three crowns Or.*

John Stanbury was a most distinguished Carmelite friar at

Oxford, and was appointed by Henry VI. to be the first provost of his new college at Eton. The same monarch promoted him to the see of Norwich, in which he was superseded by a favourite of the duke of Suffolk, but was by the same royal favour placed in the see of Bangor, where he remained five years. He was then translated to Hereford, where he presided twenty-one years, entirely devoted to the papal interests in this country; he was also equally attached to the monarch who had so greatly befriended him. In the service and retinue of the king, he was taken prisoner with his patron at the celebrated battle of Northampton in 1460, and confined in the prison of Warwick Castle for some time. According to Godwin and Prince, he left behind him several works of merit, a list of which is given in "Leland's Itinerary." After his release from prison, he retired to the Carmelite Friary, at Ludlow, where he died May 31, 1474. It is thought that during his residence at Hereford he built a beautiful chantry chapel, against the north side of the Cathedral, in which his remains are interred. Godwin gives a copy of some barbarous verses which were inscribed on his tomb; and Gough, in his work on "Sepulchral Monuments," has copied them, and given some account of the chapel, with a view of its interior, and details. In the bishop's will, proved October 20, 1474, is a bequest of one cross of silver gilt to his baptismal church of More-Stowe, in Devonshire.

Adrian de Castello, a native of Cornetto, in Italy, is described by Godwin as a person of very base parentage; but he was made a cardinal by the pope, and was advanced to the see of Hereford by King Henry VII. in 1502, as a reward for his fidelity and good conduct. Being very rich, he excited the envy of that monster of iniquity, Cæsar Borgia, who endeavoured to poison him, but who, with his own father, Pope Alexander VI., partook of the fatal draught which they had prepared for Bishop Castello, and became the victims of their own murderous plot. This prelate and cardinal continued at Hereford only two years, and was succeeded by

Richard Mayo, who was almoner to Henry VII., president of Magdalen College, Oxford, and chancellor of that university. He presided over the diocese of Hereford eleven years; and previous to his death, which happened April 18, 1516, bequeathed his mitre and pastoral staff or crozier to his successors, and five hundred marks for the use of the church.

Charles Bóoth, the next prelate, was also chancellor of the Welsh marshes. He spent much on repairing his palace in London, and is celebrated as the builder of the beautiful supplemental porch on the north side of the Cathedral, which has been already described. By his will he directed that his body should be buried in the episcopal habit; and that six pounds, six shillings, and eight pence, should be distributed among the poor at his funeral; his books were left to the Cathedral library, and a large piece of arras tapestry to the church. Dying in 1535, his body was buried within the north aisle of the nave, where a monument was raised to his memory.

Edward Fox, an eminent statesman, provost of King's College, Cambridge, and almoner to king Henry VIII., was advanced to this see by that monarch in 1535. He was author of "*Annotations on Virgil*," and of a work entitled "*De Vera Differentia Regiæ Potestatis et Ecclesiasticæ*," which was translated into English by Henry, Lord Stafford. He died in London, May 8, 1538, and his remains were interred in the church of St. Mary Monthalt, Fish-street-hill, in that city.

Among the more modern prelates of this see, John Harley may first be mentioned, as having been a man, according to Leland, who knew him well, of great piety, virtue, and learning. He was consecrated May 26, 1553, but deprived the next year by Queen Mary, for being married and avoiding mass.

Robert Purfey, or Warton, succeeded him, who, though evil spoken of by Godwin, seems to have been a worthy man. He lived in his diocese in great hospitality and credit, contributed liberally to the building of the beautiful church of Mould, in Flintshire, and perhaps to those of Gresford and Wrexham, which were completed about the same time. He died September 22, 1557, and was buried in the south wing of the transept of his Cathedral, in which there is a monumental effigy to his memory.

Francis Godwin, D.D., was translated from the see of Llandaff to Hereford in 1617. He is distinguished by his valuable catalogue of the bishops of England, which was first printed in Latin in 1601. An edition in English was published in 1605, forming a small thick quarto of seven hundred pages. He died in 1633, but where he was buried seems uncertain.

Benjamin Hoadley, D.D., presided here from 1721 to 1723, was then promoted to Salisbury, and finally to Winchester. He is dis-

tinguished by his controversial writings, and was a prelate of great abilities and liberal principles, too liberal for the times in which he lived; and was accordingly violently and vindictively opposed. According to his own statement of the treatment he met with from his opponents, "fury seemed to be let loose upon him." It was the doctrine of Hoadley, that the king was invested with the right of governing in ecclesiastical polity. He had a controversy with Drs. Atterbury, Sherlock, Snape, and Mr. Law. He also engaged in a public dispute with Dr. Hare. In 1703 he began a tract in vindication of the conforming clergy, and continued to write and publish till a late period of his life.

John Butler, D.D., a native of Hamburgh, was a popular preacher in London, and became very useful to Lord North by his political writings; he was therefore soon rewarded with church preferments. In 1777 he was promoted to the see of Oxford, but not having been a member of either university, he was not very well received in that city. In 1788 he was translated to Hereford, where he presided till his death, in 1802. He built the present chapel of the Palace, and liberally contributed towards the rebuilding of the west end of the Cathedral, and other extensive repairs carried on at the same time.

George Isaac Huntingford, D.D., was translated from the see of Gloucester to Hereford in 1815. He was made warden of Winchester College in 1789, which place he held with this see till his death, which happened in 1832. He was the author of several classical and religious works of great merit.





Engraved by J. G. Smith.

Drawn by C. H. Smith from a Sketch by J. G. Smith.

HEREFORD CATHEDRAL.

THE CLOISTERS.



HEREFORD CATHEDRAL FROM THE NORTH-WEST.

MODERN HISTORY OF HEREFORD CATHEDRAL.

IN 1841, at the request of Bishop Musgrave, a report was drawn up by Professor Willis, showing that the piers of the central tower were in a dangerous condition, and that the eastern gable of the Lady Chapel was in imminent danger of falling. Important repairs and restorations were thereafter taken in hand, and superintended with great zeal by Dean Merewether till his death

in 1850. Mr. Cottingham was selected as architect, and his restorations were not completed till 1852, at a cost of £27,000. Cottingham, without making such radical alterations as Wyatt, was a rebuilder to a considerable extent, and his masons were permitted to rework old stone and sculptures. The original red sandstone, however, was very much weatherworn, not having been selected with good judgment. The later work has all been of better stone. The roof of the nave and aisles was coloured in imitation of stone, and the pavement relaid with red and slate coloured tiles.

The piers of the central tower were stripped of the additions made to them at various periods, and with the arches resting on them were rebuilt according to the original design. The vault concealing the interior of the tower was removed, showing the flat wooden floor of the bell chamber, which was decorated in blue and gold. The fifty-six shafts supporting the upper part of the tower are now fully disclosed to view from below.

The oaken screen at the east-end of the choir was removed, displaying in its full proportions the great Norman arch. Within it a fine reredos, designed by Mr. Cottingham, junr., was placed, in memory of Mr. Joseph Bailey, M.P. for the county of Hereford, who died in 1850. It has five canopied compartments of equal size, in Caen stone and Devonshire marble, the sculptured panels representing the most important scenes in the life of Christ. The space above the compartments contains some fine pierced leafage.

At the centre of the back of the reredos rises a pier supporting two pointed arches, filling up the upper part of the Norman arch. The extensive tympanum between the arches was filled with fine modern sculptures, designed by Mr. Cottingham, and executed by Mr. W. Boulton. Below is a figure of Ethelbert, King of East Anglia; above is Christ in majesty, surrounded by the evangelists with scrolls.

The eastern end of the Lady Chapel was rebuilt by Cottingham, reproducing well the five lancet windows. Dean Merewether was buried here, at the north-eastern angle; a black marble slab with a brass plate is placed over his grave.

The modern doors of the north porch were covered with excel-

lent iron work, designed by Mr. Cottingham, junr. The hinges are very elaborate, having cost £140.

The eagle lectern presented by the Misses Rushout in 1852 is near the south-west corner of the screen. It was designed by Cottingham, and has picturesque branches for lights.

In 1857 a further restoration was undertaken, and entrusted to Sir G. G. Scott. About £25,000 was expended in the years 1858-63, and the cathedral was reopened on June 30, 1863, very greatly improved and beautified. Every stone of former structures was preserved, and no new stone introduced where not absolutely necessary. Defacing whitewash was removed without effacing the ancient tool marks.

Perhaps the most conspicuous change was the removal of the organ, and the old screen beneath it, and the opening up of the nave to the central tower. A new and magnificent screen of wrought iron, painted and gilt, was erected under the eastern tower arch, and is one of the finest modern works of the kind. It was designed by Sir G. G. Scott, and executed by Messrs. Skidmore of Coventry, and erected in 1863. It is considered to be a finer work than that at Lichfield, but is essentially of the same character. Its cost was £3,000, but the Chapter paid only £1,500, the contract price. It is composed of 5 tons of iron, $2\frac{1}{4}$ tons of brass, 50,000 pieces of vitreous and mineral substances in the mosaic panels, and about 300 cut and polished stones.

The screen consists of five main arches, each subdivided into two. The central arch is larger and higher than the rest, and is surmounted by a lofty gable, supporting a jewelled cross. Above the shaft dividing this arch is a bronze figure of the Saviour, with hands outstretched in benediction; on either side are adoring angels in bronze. The upper portion of the screen has a framework of oak covered with metal plates, which are worked according to the thirteenth century methods. The passion flower is prominent throughout the screen. The foliage is very rich, and has been formed of thin plates of copper. The mosaic panels reproduce some of the best ancient work. The entire colouring has been most artistically and successfully carried out, the colours of the painting of the ironwork having been limited to those of the oxide of iron and copper. The eastern side of the screen,



HEREFORD CATHEDRAL: THE NAVE, LOOKING EAST.

though without statuary, is almost equally beautiful. The base consists of solid polished Devonshire marble. The massive gates are inscribed with the words, "Gloria in Excelsis," and "Laus Deo."

A fine corona of wrought iron has been suspended from the centre of the tower by Messrs. Skidmore, who have also erected all the other gas standards and pendants in excellent taste and workmanship.

The ancient choir stalls have been renovated and repaired, where necessary. The new carving, which is excellent, is by Messrs. Ruddle and Thompson, of Peterborough. There are sixteen new elaborately carved heads. The ancient oaken bishop's chair, at the eastern end of the chancel, should be noted, being almost the only existing specimen of a twelfth century chair.

The altar table, sedilia, and fittings, all recent, are most substantial and costly. The ordinary crimson velvet altar cloth was the work and gift of the Hon. Miss Rushout. A festival cloth, of richly embroidered crimson silk, was worked and presented by Miss Blencow and other ladies. A still more magnificent cloth for high festivals was given in 1873 by the Hon. Mrs. Herbert and friends, manufactured by L. Grossé, of Bruges. The front is of white brocade silk, bearing golden angels; the centre cross is of red velvet with passion flowers in gold and silver. The top is of red velvet and cloth of gold.

The tiles of the whole cathedral, except the nave, were newly laid under Sir G. G. Scott, being manufactured by Mr. W. Godwin, at Withington, near Hereford. A thick bed of concrete was first laid throughout.

The fine north transept (thirteenth century) was carefully restored, the vaulting touched with colour and the bosses gilt. It was re-covered with lead in 1867. The eastern and western walls of the south transept were also carefully restored.

The exterior of the north and south walls of the Lady Chapel, and also the porch, and lay chapel were restored by Sir G. G. Scott about 1860. Since 1862 it has been used as a parish church for the parish of St. John the Baptist, in which the Cathedral is situated. For several centuries the parishioners had worshipped in the nave or in the north transept.

The celebrated Hereford "Mappa Mundi," or Map of the World, dating from the beginning of the fourteenth century, is preserved against a pillar in the south choir aisle. It was drawn on a single sheet of vellum by Richard de la Battayle, Prebendary of this Cathedral. It is the largest and most interesting old map in existence. Its detail is most interesting, as representing the ideas of the time. In 1855 it was cleaned and repaired at the British Museum, and in 1862 was protected by plate glass, and in 1868 by new oak doors.

The archive room and chapter library, above the north transept, has been also restored by Sir G. G. Scott. Many of the old books are chained to the shelves, according to the old custom. A manuscript antiphonarium contains the old "Hereford use," with a treatise on music and a full calendar. It dates from 1265, and was bought at a bookstall in Drury Lane in 1820, and fortunately secured by the Dean and Chapter.

The fine peal of ten bells (in the key of C) was restored in 1865. A new clock, which strikes the hours and quarters, was erected in 1861.

The organ was rebuilt in 1864 by Gray and Davison, and erected beneath the first southern arch of the choir; but it had several defects, which were remedied in 1879, when the organ was entirely rebuilt by Willis, under the direction of the Rev. Sir F. A. Gore Ouseley, Bart., the Precentor; every modern appliance was added, at a cost of about £1,400. The number of pipes is 2,672. An entirely new solo organ with seven stops was added. The patent tubular pneumatic action is added, rendering the action very free from noise.

As few of the monuments in the church are described in the former chapter, and as many of them are now or have been restored, we here give a summary account of them in their proper positions, including the new ones.

Bishop Booth's (1516-1535) canopied monument in the north nave aisle, near his porch, is uninjured. The effigy has the pastoral staff in the right hand.

Sir Richard Pembridge's tomb, beneath the fourth arch on the south side of the nave, shows the plated armour, mail shirt, greyhound, etc., of the time very perfectly. He died in 1375;

being an early knight of the Garter, his effigy has the garter on ; one leg was broken, and the Rev. Lord Saye and Sele had it repaired. Further east, in the south choir aisle, are effigies of unknown ecclesiastics of the 14th century.

The effigy of Bishop Westfaling (1586-1601), under the north window of the north transept, is on its side. The Doric canopy was destroyed by Wyatt. East of it is the effigy, with canopy, of Bishop Thomas Charlton (1327-1343).

A stone coffin, found during the restoration of the tower piers, probably that of Bishop John le Breton (1269-1275), is in the eastern aisle of the north transept. A small but beautifully carved head, probably of about the same age as this transept, is placed on the window sill above this coffin.

The shrine of Bishop Cantilupe has been brought forward from the wall into its supposed original position in this aisle. An interesting fragment of brass, taken from this tomb in 1819, has been restored to the Cathedral, and is now in the canons' vestry. The fine brasses of Dean Frowcester (died 1529), and Richard Delamare (1435), and Isabella, his wife (1421), are near here, the latter having been moved in 1882 from their positions in the Lady Chapel and the south aisle.

The Early English monument of Bishop Peter de Aquablanca (1240-1268) includes the most ancient bishop's effigy in the Cathedral. The vestments are most interesting, and the colouring was once gorgeous.

A brass plate in the transept pavement, near the north choir aisle, commemorates John Philips, poet, author of "The Splendid Shilling," "Cider," etc., whose family belonged to Herefordshire. He died in 1708, aged 32.

Effigies of five Norman bishops are in the north side of the north choir aisle, and five in the south aisle. That of Bishop Robert Bennett, in the north choir aisle, was formerly much more imposing, the Doric canopy having been removed in 1842. The tomb of Bishop Mayo or Mayew (1504-16) has been repaired, and the brass inscription restored by the President and Fellows of Magdalen College, Oxford, of which he was President.

A number of fragments of ancient brasses, sold as old metal after 1786, restored to the church in 1881 by the late John

Gough Nicholr, are placed at the south-west angle of the north-east transept. Adjacent to them are the effigies of several lay persons unknown, dating from the fourteenth century. They were discovered when the "music room," on the west side of the cloisters, was taken down, and they were placed in their present position in 1862. The stones beneath them formerly constituted the upper portions of two altars.

The tomb of Bishop Richard de Swinfeud or Swinfield, on the north side of the north-east transept (1282-1316), lacks the

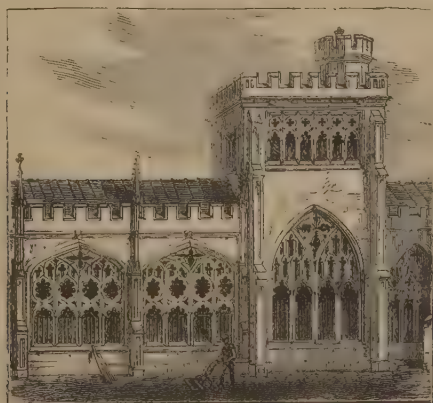


LADY CHAPEL, HEREFORD.

original effigy. The epitaph is the most ancient in the Cathedral. The canopy is richly moulded. Several stone coffin lids, more or less complete, are affixed to the walls of this transept, with several shields from monuments. They were discovered during the recent restorations. In the north-east transept, near the choir wall, is the fine altar tomb of Dean Dawes (1850-1867), who took so active a part in the restorations. The recumbent effigy, by Mr. Noble, R.A., is of purest Sicilian marble, and is a capital likeness.

Several effigies and brasses are to be found in the south-east transept, including those of Bishops Lewis Charlton (1361-9), Cook or Coke (1036-46—restored by some of his descendants, 1875), Croft (1662-91), and Ironside (died 1701). Bishop Croft's tomb is joined by a hand to that of Dean Benson (1671-92), the two being intimate friends. One stone bears the words "*In vita conjuncti*," the other "*In morte non divisi*." It has been re-cut at the expense of Lord Saye and Sele.

The body and tomb of Bishop Ironside were removed hither in 1867 from the chancel of St. Mary Somerset, Upper Thames Street,



THE CLOISTERS, HEREFORD: EXTERIOR VIEW.

London, where he had been buried. That church was demolished under an act for the union of city benefices. There are several fragments of brasses and tombs in this transept.

In the Lady Chapel just behind the reredos is the fine brass by Hardman to Dean Merewether (died 1850).

On the north side of the Chapel is the fine monument of some member of the Bohun family. The canopy is panelled in seven divisions, and within the recess is a very perfect effigy, probably earlier than the tomb. A number of statuettes decorate the canopy. Two central figures are now headless; two on either side did originally belong to the monument, but were found by Mr. Cottingham embedded in mortar behind the oaken choir-screen.

East of this is the monument of Johanna de Bohun, Countess of Hereford (died 1327). It has been repainted, from indications on different parts. The costume of the effigy is interesting.

On the south side of the Chapel, near the reredos, is a tomb with effigy of a perfect and beautiful type, representing a dean of the fourteenth century.

Numerous new windows and restorations of old have greatly improved the interior effect of Hereford Cathedral, and in this respect, as with the monuments, we will refer to these in the order of their position.

In the north nave aisle, east of Bishop Booth's porch, a stained glass window of two lights was erected in 1862 by Archdeacon Freer, in memory of Canon Clutton and his wife. It has nine medallions representing subjects from the life of John the Baptist.

The fine decorated north window of the north transept has been filled with magnificent stained glass by Hardman, in memory of Archdeacon Freer (died 1863). The glass measures $48\frac{1}{2}$ feet by $21\frac{1}{2}$ feet, and is one of the largest decorated windows in this country. Its colouring, chiefly ruby and Canterbury blue, is of the richest kind. The design represents subjects illustrating the work of the Holy Spirit, the Christian Virtues, the Church Militant, and the Church Triumphant. These occupy no fewer than thirty-two medallions, and the design is seen to great advantage during fine autumn evenings about sunset.

The beautiful windows in the north transept east aisle are filled with stained glass in memory of Captain E. Kempson (died 1868), Captain H. Arkwright (lost in an avalanche on Mont Blanc, 1866), and the Rev. S. Clark (died 1875), formerly principal of Battersea Training College.

In the north choir aisle is a window, by Clayton and Bell, to the memory of Mr. John Hunt, organist of the Cathedral, who died in 1842, and to his nephew, James Hunt, who died of grief three days after his uncle.

Further east is the memorial window to Archbishop Musgrave, bishop of Hereford, from 1837 to 1848—a large window of four lights, illustrating St. Paul's life. The two small windows in Bishop Stanbury's chantry form part of the same memorial.

In the eastern side of the north-east transept is a fourteenth century glass window, which was restored and re-leaded by Warrenton, at the cost of the Dean and Chapter, in 1864.

A four-light window over Bishop Swinfield's monument in this transept was filled in 1878 with rich stained glass, by Heaton, Butler, and Bayne, in memory of the Rev. John Goss, formerly Custos of the College of Vicars Choral of the Cathedral.

The five narrow lancets in the east end of the Lady Chapel were filled with stained glass by C. A. Gibbs, in 1852, in memory of Dean Merewether. There are twenty-one medallions of subjects from, or connected with, the life of Christ. Eight windows in the eastern part of the Lady Chapel form a memorial to three Canons Morgan, and other members of the Morgan family. They were erected in 1867.

In the south-western part of the chapel are two fourteenth century windows, of which the easternmost is the more noteworthy.

In the east wall of the south-eastern transept is the memorial window by Warrenton, to Bishop Huntingford (1816-1832), erected at the cost of the Rev. Lord Saye and Sele in 1863. The subjects relate to the life of St. Peter.

In the south choir aisle the east window is of fourteenth century glass, inserted by the Dean and Chapter in 1864. It represents St. Mary Magdalene, King Ethelbert, St. Augustine, and St. George.

The stained glass windows in the north and south sides of the clerestory of the choir were manufactured by Messrs. Castell of London. The eastern windows, by Hardman, were erected in 1872, by subscription. A quantity of glass, which had been in 1852 placed in the central window by Messrs. Hardman, was adapted to the windows in the north transept.

Much still remains to be done for the improvement of Hereford Cathedral. The exterior of the tower urgently needs restoration, and much is needed for the improvement of the nave and west end.

The buttresses and roofs of the western or bishop's cloisters have been restored, but the tracery still needs repair. Many old carved stones are ranged in the south walk, although not in

chronological order. The remains of several monuments were also fixed on the walls of the cloisters in 1866. For particulars, see "Monumental Inscriptions in the Cathedral Church of Hereford," published in 1881. There is also a monument to Dr. Clarke Whitfeld, composer of church music, and formerly organist of the Cathedral.

The different parts of the Cathedral are now assigned by the best authorities to the following dates or periods:



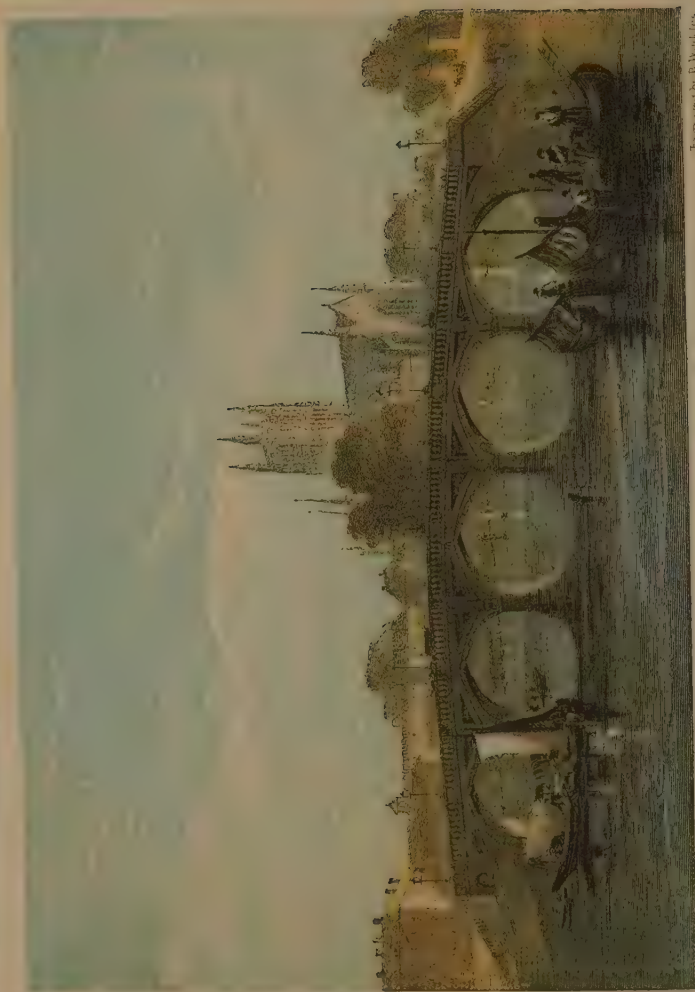
INTERIOR OF THE CLOISTERS, HEREFORD.

Norman (under Bishop Robert of Lorraine, Reynelm, and Bethune, 1079-1148), choir up to clerestory, nave piers, and south transept.

Early English (under Bishops de Vere, de Braose, Foliot, Ralph of Maidstone, Aquablanca, and Swinfield, 1186-1288), Lady Chapel, clerestory of choir, north transept and inner north porch.

Decorated (1288-1367), eastern transept, great part of tower, nave aisles.

Perpendicular (fifteenth century), Bishops Stanbury's and Audley's chantries; 1516-35, Bishop Booth's porch.



Engraved by E. Wallis

J. Wallis del.

WORCESTER CATHEDRAL.

VIEW FROM THE QUAY.

WORCESTER CATHEDRAL.

IN the modern name of Worcester, the Roman origin of this city is still clearly discernible. Camden says, "Worcester was probably founded by the Romans when they built cities, at proper intervals, on the east side of the river Severn, to check the Britons on the other side of that river. It formerly boasted Roman walls. It has now a tolerably strong wall." It is supposed by some to have been an important Roman station, both from its situation on the Severn, and from the many Roman roads which cross each other at this place. In 1833, on removing the Norman keep of the castle, on the south side of the Cathedral, an urn of red earth, with one handle, was found, and a great number of coins, both of the early and later emperors; and, in a field near upper Deal, another Roman urn was discovered containing twenty copper coins of Carausius.

The Saxons afterwards were masters of this city; under their dynasty a viceroy was seated here, and a castle, with fortified walls, was built before the time of Alfred. These, together with the greater part of the city, were destroyed by the Danes in the early part of his reign, and again in the time of Hardicanute.

Such is the early history of the city, as far as civil and military affairs are concerned. With regard to ecclesiastical matters, Bishop Tanner, in his "*Notitia Monastica*," says, that the see of Worcester owes its origin to the over great bishopric of the whole kingdom of Mercia, from which it was separated by King Ethelred and Archbishop Theodore about 678 or 680, and established with a chapter of secular clerks in a church dedicated to St. Peter, which came in the next century to be more generally called St. Mary's. The division of the diocese of Mercia was decreed in the council at Hatfield. Numerous charters, or copies of charters rather, made in

the eighth or ninth centuries, to the bishop, and his family (as the canons were then called), at Wigorneacestre, are still extant, granted by royal or princely patrons. Many of the territories bestowed at this early period, being a part of royal demesne, were conveyed, with great immunities. In these ages, moreover, Mr. Green observes in his "History and Antiquities of Worcester, the bishops had the superintendence of all the monasteries in their respective dioceses; and when abuses were found in any of these religious societies, they would eject or transplant them, and appropriate their revenues to other monasteries, or to the colleges of their own Cathedrals, or even could gratify rich laymen with a grant of the lands of the suppressed abbey. Such steps, however, were not taken without the consent of a provincial synod, wherein the king and his principal thanes, as well as the prelates and many abbots, were present. But, in these assemblies, the influence of the bishops was very great; convents in favoured situations were augmented, while others were doomed to impropriation or suppression. In Worcestershire the religious foundations at Kidderminster, Kemesey, Bredon, Blockley, Deylesford, Hanbury, and Hadbury, were dissolved, or rather swallowed up, in the see and college of Worcester. Bishop Wilfrith obtained a synodal decree that the monastery of Withington, in Gloucestershire, should be annexed to his see of Worcester. His successor, Bishop Milred, in whose time the monastery lapsed, made a fresh grant of it in 774 to Lady Æthelburga, abbess of a religious house in Worcester, on condition that both this and also her own monastery should, upon her death, devolve to the church and choir of St. Peter in that city; and the bishop thought this no unreasonable provision, as it was the intention of her father, Ælfred (the founder, most probably, of her monastic establishment at Worcester), that the whole of that, with all its appurtenances, should be hers for life only, and pass in reversion to this Cathedral Church. The first mention of St. Mary's Minster, Mr. Green observes, is in a charter of King Æthelbald, dated in 743. He considers that it was then probably a new foundation, under the abbess Æthelburga. It seems afterwards to have been inhabited by monks, to whom, upon the pretended reformation of the Cathedral colleges by King Edgar, the keys of St. Peter's Cathedral, with all its emoluments and territories, were surrendered

in 969, principally at the instigation of Bishop Oswald. From that time the church of St. Mary became the Cathedral of Worcester; though, being erected for the use of a private society, it could not have been very suitable for the purpose.

In 983 Oswald completed the building of a new and more stately Cathedral in the churchyard of the then neglected St. Peter's, which he dedicated to St. Mary, and which, it is said, he furnished with no less than twenty-eight altars. The displacing of the secular canons, from the Cathedral, to introduce in their places the monks or regulars, was a measure which had long been in progress under the management of Oswald, and was now completely carried into effect on the opening of the new church. In Heming's "Chartulary" it is stated that during the building of the new Cathedral, Bishop Oswald used frequently to preach in the open air to crowded audiences, near the cross which had been erected over the tomb of Wifred, duke of the Hwicci, and in the area before St. Peter's Church. The new Cathedral was not destined to last long, for in 1041 the soldiers of Hardicanute entered Worcester, plundered and burnt the greater part of the city, and with it the new church. Nothing more is known of the Cathedral, till the erection of another by St. Wulstan, who is said to have laid the foundation of it in 1084. This fabric and this prelate constitute a new era in the history of the Cathedral of Worcester.

If any part of the present Cathedral be as old as the time of Oswald, it can only be the crypt; but even this is highly improbable, both from its form, having a semicircular termination, the universal practice of the Normans in their ecclesiastical edifices, and, from the statement of the historian already referred to, that St. Wulstan laid the foundation of a new Cathedral. The oldest part of the present Cathedral after the crypt, and perhaps coeval with it, is the greater transept, or rather the eastern wall of it, through which there were entrances to the crypt, and also two doorways with semicircular arches to the vestry on the south side, and to the sacristy on the north.

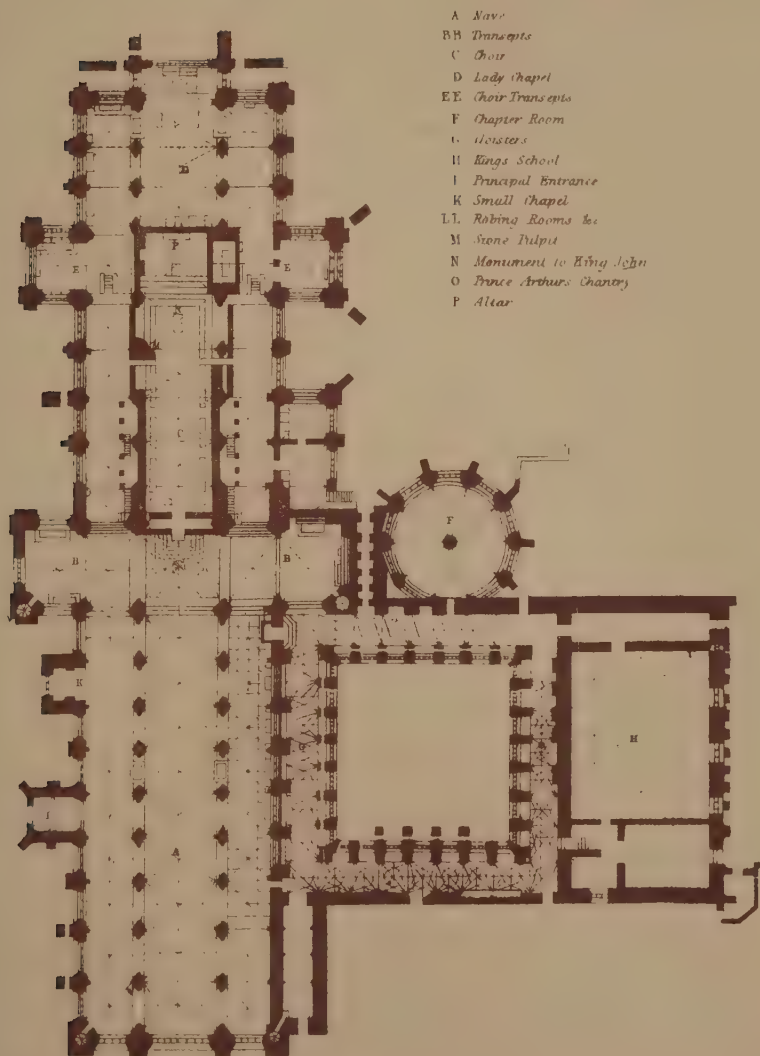
The style and architectural detail of the choir, Lady Chapel, and eastern or lesser transept, show them to be of the early English period; and although no authentic documents remain to show the exact time when, or the persons by whom, these portions of the

Cathedral were erected, the great similarity they bear to that of Salisbury is sufficient to prove them to be about the same age; and as the Cathedral of Worcester was newly dedicated by Bishop Silvester in 1218, when King Henry III. and a concourse of the nobility and gentry of the kingdom were present, it may be fairly concluded that the above named portions had been recently rebuilt. It also appears that the Cathedral had sustained much damage by fire in the years 1113 and 1202. Between these two dates several portions of the present Cathedral must have been rebuilt, or restored in the prevailing fashion of the times; for instance, the passages on the west and south and east sides of the cloister, the lower part of the refectory, the walls of the chapter-house, the western or greater transept, and the two western compartments of the nave.

Bishop Giffard is described as having ornamented the choir and Lady Chapel, by placing rings of copper gilt round the marble shafts to strengthen them; but, as Mr. Britton justly observes, it is more likely that such ornaments, or features of these slender columns, were parts of their original design and formation, although Bishop Giffard may have gilt them. It seems certain that he erected a splendid tomb for himself, as it is mentioned in his will, dated September 13, 1301. It is described by Thomas to be near the great altar of the Virgin Mary's Chapel; but others assert that the altar, tomb, and effigy under Prince Arthur's chantry, belong to Bishop Giffard.

The present choir was begun by Bishop Blois in 1224. The nave (except the two western bays) is 14th Century Decorated. During the prelacy of Bishop Wakefield, who was consecrated in 1375, and died in 1394-5, some alterations were made at the west end, and in the nave, by opening the large central window in the former and making other windows, and forming some of the vaulting of the latter. The Worcester annals state that the great tower, which must mean the central tower at the intersection of the nave and choir, with the greater transept, fell in the year 1175. The present tower seems to have been finished in 1374, though not as it now appears, the parapet and pinnacles having been altered in modern times; all that belongs to the original design is exceedingly beautiful. In the will of Bishop Nicholas de Ely, sixty marks are bequeathed towards re-edifying

GROUND PLAN OF WORCESTER CATHEDRAL



- A Nave
- BB Transepts
- C Choir
- D Lady Chapel
- EE Choir Transepts
- F Chapter Room
- G Cloisters
- H Kings School
- I Principal Entrance
- K Small Chapel
- L Robing Rooms &c.
- M Stone Pulpit
- N Monument to King John
- O Prince Arthur's Chantry
- P Altar

Scale of 100 Feet



Engraved by P. W. M. M. M.

Designed by J. B. B. B.

WORCESTER CATHEDRAL.

NORTH WEST VIEW.

the tower, proving that about 1267 it was either entirely ruined or in a very dangerous condition. About two years afterwards the vaultings of the choir and of the greater transept were completed.

Other parts of the church are said to have been vaulted with stone in the years 1327, 1375, 1376, whence it seems that during the fourteenth century the Cathedral underwent many important alterations and repairs. About 1203 King John made a pilgrimage to the shrine of St. Wulstan, when he gave a hundred marks for the repairs of the cloister, but as the present cloister was not built before 1380, the former repaired by the help of King John must have been taken down to make room for it. It has been said that the chapter-house was built about the same time with the cloister, but it is evident this cannot refer to the present cloister, but to the former, for the lower part of the chapter-house, if not the whole walls, are of the end of the twelfth century; the upper tier of windows in the chapter-house may be, and most probably are of the same age as the present cloister.

EXTERIOR.

Although the Cathedral of Worcester is wanting in elevation and breadth, its appearance at a distance is dignified and imposing. Its great length, its two transepts, and lofty tower, from some points of view, contribute to gain more respect for it upon the whole, than on a nearer approach it is found to deserve. Externally, indeed, this Cathedral has a rather plain appearance. Windows few and far between; no intervening buttresses crowned with pinnacles; a parapet unadorned with any architectural feature, plain walls constructed principally with a red sandstone, but repaired or rather patched with sandstone of a whitish hue; are circumstances unfavourable to the external character of this Cathedral on a close inspection. The west front until lately had no entrance, either into the nave or its aisles. The plan is a gable of plain walling and without a parapet, in which has been inserted a large window of mixed early English and early decorated character, and is flanked on either side by plain square solid buttresses, or turrets crowned with octagonal open-work pinnacles terminated by crocketed spires. The west walls of the aisles are very plain, slope at the top from the nave walls on each

side without parapet, and flanked to the north and south by similar but much smaller buttresses, pinnacles, and spires; in these are long narrow loop holes to light the staircases constructed within them. There is a round headed window with inserted tracery in the upper part of these walls of the aisles, and beneath it in each aisle a pointed window with tracery of similar design to that of the great window already described.

The south side of the Cathedral, from the south-west corner to the south front of the eastern transept, is shut out from view by the arched passage leading from the prebendal houses to the cloister, by the cloister itself and king's school annexed, the chapter-house and two chantry chapels now used as vestries. The choir with its aisle, eastern transept, and Lady Chapel beyond, are the same to the south as to the north, which will be described in order with the rest of the north side of the Cathedral, which is, at the present time, thrown completely open to view by taking down buildings which formerly shut out the eastern portion of it, and which were very mean and unsightly in themselves. The east end of the Cathedral, which is also the east end of the Lady Chapel (which is here merely a continuation of the choir, of the same height and breadth, and with similar aisles), is something like the west end of the nave, a gable flanked by buttresses terminated by singularly lofty and plain spires; this east end is further supported by plain solid buttresses, standing away from the wall, and connected with it by plain flying buttresses to the east, to the north, and south, at a point about midway between the ground and spring of the gable. In the east end is a very large window of early English style.

The aisle on the north side of the Lady Chapel does not extend to the end of the chapel itself, but, like that on the south side, is several feet short of it, so that the clerestory window is lengthened down to the top of the windows in the aisles. The parapet of the Lady Chapel and choir, though plain itself, is adorned underneath with a sort of blank machicolation. The clerestory windows of the Lady Chapel have been inserted at a later period; they are pointed and filled with tracery of perpendicular character; the same is true of the aisles beneath, where the windows have plain short

buttresses intervening, but the aisle itself has no parapet but a very steep tiled roof.

The eastern transept is still adorned with its original early English windows, both to the east, north, and west; the tracery inserted in later times has been removed. There is an upper and a lower tier of them all round. The upper are nearly double the length of the lower; though, like them, they are three together placed side by side, and almost touching each other; the lower ones are all of one height. In the upper tier the middle window rises above the lateral ones. The gable end of this transept has three loop holes to light the roof within, as have all the other gables about the Cathedral; like the others, also, this has no parapet, but a plain cross is placed upon the gable point itself; and it should be mentioned, that on the gable point of the east end of the Lady Chapel is a cross of elaborate and good design. This north front of the eastern transept is also flanked with plain buttresses at the angles which shoot up into lofty, plain, and slender spires. The clerestory of the choir has larger windows, full of perpendicular tracery; and the wall of the aisle beneath has been in more modern times embattled; it is very plain, and propped up by a very ugly upright and flying buttress; the windows of the aisle are large and late insertions.

The greater transept has no aisles: to the east is a large window of perpendicular character, and to the north, one much larger in the same style. The north front of this transept, like that of the eastern, is flanked with buttresses and tall spires, of the same design. The west wall of this greater transept has two short windows in the upper portion, with plain mullions, branching off towards the tops, which are obtusely pointed. The wall beneath these windows is quite plain to the very ground.

The north side of the nave, with its clerestory and aisle, is the most unadorned part of the whole Cathedral. The parapet of the former, as well as of the latter, is quite plain. The windows in the clerestory are pointed, but depressed; they are filled with the poorest tracery, and no buttresses intervene to break the length and dullness of the wall. The windows of the aisle are of the same design, though of larger dimensions. After the first com-

partment from the eastern extremity, a small plain chapel projects; after two more, the great north porch (forming the principal entrance into the Cathedral) projects from the wall of the same aisle to almost double the length of the chapel before mentioned: four more compartments complete the length of the nave. Against these are placed some heavy upright and flying buttresses; and a long highly-pointed and well-proportioned window, with a better kind of tracery, occupies the extreme compartment of this aisle westward. The porch is very plain, and is entered under an acutely-pointed arch of several mouldings. It is plainly vaulted with stone, has a flat and plain parapet all round, and has a chamber over it, lighted by plain windows, flat at the top.

The tower, which is by far the most dignified and important external feature of this Cathedral, seems hardly to belong to it, from its great superiority over every other portion of it. It is, indeed, worthy of a better body. It is lofty, and divided into two stories, the lower of which is adorned with an elegant arcade of highly-pointed and trefoiled arches, two of which are occupied by belfry windows, with simple tracery. All the arches have straight canopies, with a finial. The upper storey is divided from the lower by a graceful band of quatrefoil tracery or panelling. In this storey the belfry windows are double the breadth of those below, of the same simple design, and with the like straight canopies and finials. On each side of these windows,—two in number on each of the four faces of the tower, are statues under straight canopies. The whole is surmounted by a pierced parapet; and at the four corners are octangular turrets engaged, rising far above the parapet, and terminated by crocketed spires.

INTERIOR.

Entering this Cathedral by the north porch, the first thing which attracts notice is the new and well-laid pavement, the clean, neat, and cheerful look of the whole church. Passing from the north aisle into the nave, its proportions are admirable. There is no want of elevation within; the piers, with their clustered shafts and richly carved and leafy capitals, from which spring the many and varied surfaces and mouldings of the pointed arches; the



Designed by B. Paul.

Engraved by B. Winkles

WORCESTER CATHEDRAL.

VIEW OF THE CHOIR.



simple, elegant, and light triforium; the well-proportioned clerestory, and graceful vaulting and groining of the roof, combine to make this portion of the Cathedral extremely pleasing. The two last compartments westward are evidently of much earlier date than the rest of the nave, though they have been in several particulars altered, since their erection, to accord with it. The great arches, for instance, of these two compartments are pointed, but not so lofty nor so sharp as the others. The triforium is no doubt original, as is also the clerestory, in both which are seen round-headed arches, with zigzag mouldings. The lower string course of this part of the triforium is considerably below that of all the rest, but the upper very nearly coincides with it. The more modern part of the triforium has two pointed openings in each compartment of it, each of which is subdivided into two others by a shaft down the middle, and branching out towards the top, to meet the sides of the greater arch. Each compartment of the clerestory contains three openings—a large one, through which the window is seen, and two smaller ones on each side, and all of them acutely pointed with straight instead of curved lines. The arrangement in the greater transept is somewhat different; having no aisles, there is no triforium, but the wall is adorned with some pointed panelling. The clerestory has no gallery, the windows are late pointed, and the vaulting is similar to that of the nave. The organ screen was formerly placed between the two eastern piers of the great tower. On each side of the choir entrance, as well as along the north and south sides of the choir, are stalls for the dean, subdean, and prebendaries. The former elaborate canopies have been removed. The pulpit, on the north side of the choir, and towards the eastern end of it, is a rich example of the Tudor Gothic style. The choir has aisles on each side. The arches, triforium, and clerestory are all early English; the vaulting very similar to that of the nave and greater transept. The choir is terminated to the east by an altar screen of stone, which separates it from the Lady Chapel, or presbytery, as it is sometimes called. The eastern or lesser transept has no aisles, and in its architectural detail is very similar to the choir, from which it is shut out to the south by the monumental chantry

chapel of Prince Arthur, and to the north by a stone wall, and modern monuments attached to it.

The Lady Chapel, though in the same style as the choir and eastern transept, varies a little from it in the form and proportions of the arches; the span is much less, and the arches more acutely pointed in this than in the choir, corresponding very nearly with Salisbury Cathedral in design and in detail: tall, thin, insulated shafts of Purbeck marble, polished, either standing singly, as in the triforium and clerestory, or clustered with bands near the centre, and with rich foliated capitals and bold bases, as in the piers which support the greater arches.

The crypt is certainly the most ancient part of the present Cathedral of Worcester, but, for the reasons already given, can be no older than the time of St. Wulstan. It is under the choir, and extends from the eastern wall of the greater transept to a point under the tomb of King John, but, if its apse were opened, it would extend to the centre of the eastern transept. Its primary grand divisions are into a nave and aisles, the nave having a semi-circular termination, now walled up, and being divided itself into four aisles by three rows of columns, with plain but bold bases and capitals; the aisles of the nave are also subdivided into two each, by a single row of columns of the same description. To the south a second aisle is attached, divided also in the same manner. The vaulting of the whole is very plain, massive, and semicircular, and springs at once from the capitals of the columns before mentioned.

With regard to the monuments in this Cathedral, that of King John should be noticed first, on account of the antiquity of the effigy, which probably dates from the early part of the 13th century. The effigy originally lay on the floor, and the Perpendicular base was probably added at the time when Prince Arthur's chantry chapel and tomb were erected. King John died at Newark-upon-Trent, in the year 1216, and of poison, as some historians relate. However this may be, his body was conveyed across the country to Worcester, where he had ordered by his will that it should be interred. This was an event of no small importance to the monastery and see at the time, nor of less

local consequence afterwards. Of the funeral ceremonies,—of the simple tomb erected over his remains,—of its removal at the time of the Reformation,—and of the discoveries made in the grave, Mr. Green has recorded many very interesting particulars, in his *History of Worcester*, and in a quarto pamphlet published in 1797. The tomb is an altar tomb, with the effigy of King John at full length upon it, and is placed in the middle of the choir, a little below the steps leading to the altar.

Prince Arthur's chantry chapel is a very elaborate piece of late perpendicular ornamentation, exhibiting the decline and degradation of a once great architecture. It was erected in 1504, and its whole surface, externally and internally, is covered with a profusion of tracery and sculptured detail.

Arthur Tudor, Prince of Wales, eldest son of Henry VII., was born at Winchester, September 20, 1486. At the age of fifteen, in the year 1501, he was married, in St. Paul's Cathedral, London, to the Princess Catherine, daughter to Ferdinand, king of Spain, when nineteen bishops and mitred abbots assisted at the ceremony, immediately after which he was sent into the marches of Wales, to govern that principality. He died at Ludlow, in the castle there, April 2, 1502, and was conveyed to, and interred in, this Cathedral, after having been wedded four months and nineteen days.

Of the more ancient monuments in this Cathedral, few are of sufficient merit to be particularly noticed. Of the more modern monuments little need be said, except of that by Roubiliac, to the memory of Bishop Hough. There is much merit in the design and execution. Mr. Britton calls it a large ostentatious mass of marble, but he should not have overlooked its good points, merely because it is out of character with the building in which it is placed. In the Cathedral Church of St. Paul, London, it would certainly be seen to much greater advantage.

Of all recent monuments, one especially deserves to be pointed out to the visitor of this Cathedral; it is from the hand of Sir Sir F. Chantrey. The composition is an altar tomb of marble, on

which is seen a beautiful statue of a female, with the head elevated, arms reclined, and an expression altogether of the most perfect resignation. It is most admirably engraved in a work entitled, "Illustrations of Modern Sculpture," in which is given the inscription, with a poetical epitaph; also, a comment on the artist, and some appropriate lines by T. K. Hervey.

This exquisite piece of art was raised to the memory of Charlotte Elizabeth, wife of the Rev. William Digby, who died September 3, 1820.

The cloister is a very fine and interesting example of the decorated period of the Gothic style; at the intersection of the ribs of the vaulting are numerous bosses of varied designs, some of which are very curious. In the western wall, near the entrance to the old refectory, is a large stone lavatory of oblong form, which was supplied with water from Henwick Hill, on the opposite side of the Severn, at about a mile distant. The different walks of the cloister vary in length, that on the east is 125 feet, whilst the three others are only 120 feet long; the breadth of all the four is 16 feet, and the height is 17 feet. Mr. Britton thinks the square apertures through the piers, between the windows in three sides of this cloister, is an unique arrangement. The flowing and feathered panelling, round each compartment of the cloister where the windows are, has a very good effect.

To the south of the cloister, and contiguous to it, is the old refectory, or college hall, a spacious and lofty room. 120 feet long and 38 broad; part of it is now appropriated to the king's school, and has been often used for the music meetings of the three choirs, Gloucester, Worcester, and Hereford.

The chapter house, though externally it has ten sides, yet within appears nearly circular. The vaulting is very plain, and springs from a cylindrical pillar in the centre, with plain capital and base, and rests on the walls all round. A plain semicylindrical rib, springing from the centre column, and resting on a plain short column in the wall, divides the vaulting into ten compartments. A stone seat formerly went all round the chapter house, with round-headed niches at the back; above is an arcade of interlacing semicircular arches, and above this, again, are the windows, which



Drawn by Benjamin Dando

Engraved by J. H. Stanger

WORCESTER CATHEDRAL.

NORTH TRANSEPT OF CHOIR.

have been sufficiently noticed before in speaking of the exterior and probable date of the lower part of this interesting edifice. It was formerly used as a library.

The dimensions of this Cathedral Church are as follows, viz. — External length east and west 426 feet; internal 394; of the lady chapel 60; choir, including the organ loft, 120; nave, from western transept to west end, 180; length of western transept 128; of the eastern 120. Breadth of choir and lady chapel, with their aisles, 74 feet, each aisle being 18 feet 6 inches; of the nave and its aisles 78, each aisle being 21; western transept 32; eastern 25 feet. Height of choir 68; of nave 66; tower, to the top of the pinnacles, 196 feet.

By Henry VIII.'s foundation, which bears date January 23, 1541, an. reg. 33, the old establishment of the priory was converted into a collegiate church, to consist of a dean, ten prebendaries or major canons, ten minor canons or vicars choral, ten singing men, ten choristers, a master and usher of the grammar school, and forty scholars, ten bedesmen, a master of the choristers, who is likewise organist, two vergers, two sextons, two porters, two cooks, and a manciple or caterer, in all one hundred and three persons. Good houses were at the same time allotted to the dean and prebendaries out of the old conventual buildings. There are now only four canons.

The diocese of Worcester, which was taken out of that of Lichfield, originally, did contain all Worcestershire, except some parishes in Burford Deanery, a third part of Warwickshire, two parishes in Staffordshire, one in Shropshire, and two chapelries in Gloucestershire. It had also one archdeaconry, viz., that of Worcester; but by the Act of 1831, the diocese now consists of the whole of the counties of Worcester and Warwick, and has had the archdeaconry of Coventry added to it in consequence of this new arrangement.

The bishopric is valued in the king's books, temp. Henry VIII., at £929: 13: 3; it is discharged from the payment of tenths, but charged with first-fruits as usual. The late Bishop Carr

returned it to the commissioners as being worth annually £6916 gross, and £6569 clear.

Among the earlier bishops of this see, there were four saints or canonized persons, viz., Egwine, Dunstan, Oswald, and Wulstan II.

Wolstan II, or Saint Wolstan, was born at Long Itchington, in Warwickshire, and was consecrated at York by Archbishop Aldred on the 8th of September, 1062, but swore canonical obedience to the archbishop of Canterbury. He was present at the dedication of the abbey church of St. Peter, at Westminster, and assisted at the coronation of William the Conqueror. He was an extraordinary man, and, according to the best authorities, a persuasive and powerful preacher, remarkably humble in an age distinguished for haughtiness in churchmen; and, though meek and patient, he wanted not courage. It is said, that the simplicity of his character saved him from being ejected by the Conqueror from his see, when all the other English prelates were thus severely treated. He died January 19, 1095, and was buried in the Cathedral. Innocent III. canonized him in 1203.

Julius de Medicis, a Florentine, was made administrator of this see in 1521, by Leo X., to whom he was nearly related. He had been a soldier of the order of St. John of Jerusalem, and from this situation was raised to be a cardinal priest, and vice-chancellor of the Roman see, administrator thereof both in spirituals and temporals, and archbishop of Narbonne and Florence. He held the see of Worcester but one year, for upon the death of his uncle, Leo X., fearing that Adrian, the new pontiff (a Fleming), would think him too great a pluralist, he resigned this bishopric in September 1522. What is most remarkable about him (and on which account principally he has been here noticed) is, that he was himself chosen pope after the death of Adrian VI., and took the name of Clement VII., and died in 1534. He was succeeded in this see by Jerome Ghinucci, the fourth Italian in succession which had held this bishopric; he was at the same time bishop of Asculum, and had been auditor-general of the apostolic chamber, and domestic chaplain to the pope. He was employed as envoy in foreign parts by Henry VIII., and was of eminent service to him in procuring the judgment of the Italian and Spanish divines against his marriage with Queen Catherine, for which his prede

cessor in this see, Clement VII., by the desire of the kings of England and France, raised him to the dignity of a cardinal. He was, however, in the year 1534-5, deprived of his bishopric of Worcester by act of parliament, for not residing in his diocese. He was succeeded by the celebrated but unfortunate Hugh Latimer, son of a respectable yeoman of the same name, and born at Thurstaston, in Leicestershire, about 1470. He was educated in Christ's College, Cambridge. In 1534 he became chaplain to Queen Anne Bullen, by whose favour he was promoted to this see in October, 1535, which he governed only about four years, for, in 1539, unable to subscribe the six articles imposed by the Romish party, as terms of communion in the English church, he resigned his bishopric, and retired to a private but not an inactive life, for he preached with greater courage and more success than before, till, on the death of Edward VI., he was apprehended and imprisoned, with Archbishop Cranmer and Bishop Ridley, at Oxford, where, with the latter, he was burnt to death at the stake, October 16th, 1555, for what was called heresy by the Romanist, but for the truth's sake, as all who hold the Scriptures to be the only fountain of the truth of God, will constantly affirm.

John Whitgift, D.D., Master of Trinity College, Cambridge, was confirmed in this see in 1577. He was educated at Pembroke College, Cambridge, and had for tutor the famous martyr, John Bradford. He became Margaret Professor of Divinity at that university, and distinguished himself greatly in that situation. His writings were in great esteem. In 1583 his merits raised him to the metropolitan see of Canterbury.

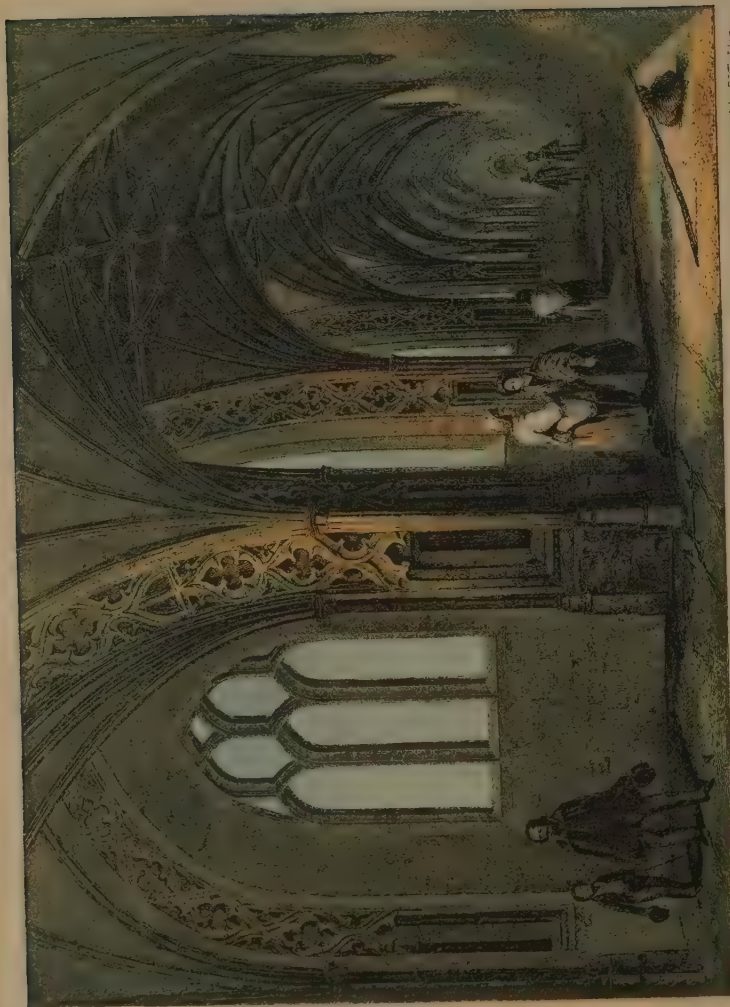
Edward Stillingfleet, D.D., was consecrated bishop of this see October 13, 1689. He was descended of an ancient family in Dorsetshire, and was educated at St. John's College, Cambridge. "He was well versed," says Green, "in all branches of antiquity; had no equal in ecclesiastical learning; an elegant preacher; a masterly disputant with Romanists, Puritans, and Socinians; and may be accounted the Bellarmine of the Church of England. His works, especially his '*Origines Sacræ*,' are his noblest and most lasting memorial." He died March 27, 1699, in his sixty-fourth year, at Westminster, and was buried in his Cathedral.

William Lloyd, D.D., distinguished himself by his writings.

against Romanism, and was made bishop of St. Asaph, 1680, and was one of the seven prelates committed to the Tower by James II., in 1688. By William and Mary he was translated first to Lichfield and Coventry, and finally to Worcester. He was the most eminent chronologer of his time. Burnet represents him as an holy, humble, and patient man, ever ready to do good when he saw an opportunity; and that not even his love of study could divert him from it. He died August 30, 1717, aged ninety.

John Hough succeeded him; "a bishop," says Green, "after the primitive model." He was President of Magdalene College, Oxford, but ejected for a time, and restored at the revolution in 1688. With his headship he held the see of Oxford from 1690 to 1699, when he was translated to Lichfield, and, in 1717, to Worcester. The mild and amiable character of this prelate cannot be too much admired. He died May 8, 1743, in the ninety-third year of his age. His conversation and familiar letters, at the close of life, had all the cheerfulness and spirit of youth. He confined himself as much as possible to his diocese, and laid out his large revenues in hospitality and charity, without ostentation.

Richard Hurd, D.D., was confirmed in this see, June 30, 1781. He had previously been bishop of Lichfield and Coventry. His name is well known as the author of numerous publications, and especially as the editor of the works of his friend, Bishop Warburton. He died May 28, 1808.



Engraved by S. WILKES

Drawn by C. Warren from a Sketch by E. Baily

WORCESTER CATHEDRAL.

THE CLOISTERS.



WORCESTER CATHEDRAL: FROM THE RIVER SEVERN

MODERN HISTORY OF WORCESTER CATHEDRAL.

THE modern Restoration of Worcester Cathedral dates from 1856. In that year and the years succeeding, extensive repairs and restorations were carried out under the superintendence of Mr. Perkins, the chapter architect. The whitewash was removed from the interior of the nave, choir, and Lady-chapel; the pier capitals were carefully restored. The east end of the Lady-chapel, and the south end and pinnacles of the south-east transept were rebuilt. An Early English east window, of ten lancets in two tiers five above and five below, was inserted and filled with elaborate stained-glass medallions by Hardman, representing scenes from the life of Christ. Much of the injury done to the Cathedral by injudicious restorations in the last century was remedied, and much new stone from Ombersley, near Droitwich, was inserted in the place of that which had crumbled and decayed.

When the funds were nearly exhausted, the Earl of Dudley gave £5,000 to be devoted mainly to the restoration of the tower, on condition that £10,000 should be raised in three years from other sources. The required sum was more than made up in three weeks. The tower was then completely restored, as was also the entire exterior, new stone being substituted where necessary. A

considerable number of unnecessary and unsightly buildings abutting on the Cathedral were demolished, and the level of the adjacent cemetery was lowered, so as to improve considerably the exterior view. Unfortunately, zeal was too ardent in this and in other portions of the work, and the interesting old vaulting of the charnel house (or mortuary) and the fourteenth-century Guesten Hall belonging to the old priory were destroyed.

In 1873 the Earl of Dudley contributed another sum of £5,000 to pave the nave, aisles, and transepts with black and white marble; to fill the great west window with stained glass, and complete the decoration of the roofs. The pavement of the choir was made especially beautiful, being formed of variously coloured marbles in elaborate patterns.

The west window was filled with stained glass representing the Creation, by Messrs. Hardman, from Sir G. G. Scott's designs. The six days of creation are represented in the outer triplets of lights, three on each side, the story of Adam and Eve being given in the two central lights. The rose or wheel above represents the seventh day, with our Lord in glory in the centre, surrounded by seraphim and the angelic host. The stonework of the window is a combination of Early English and Early Decorated, erected in 1865 by the Hon. and Rev. Canon Fortescue. The stained glass was inserted in 1875.

About the same time the old western doorway into the nave, long closed, was reopened. The carved oak door was given by Sir Edmund Lechmere, Bart., M.P. Two substantial buttresses were erected against the west wall. The gable over the west window was also renewed in stone, and in the tympanum was placed sculpture representing the expulsion from Paradise, and other subjects.

The north porch was one of the most elaborate restorations, amounting to a reconstruction. It was decorated with elaborate canopies over niches, which were filled with stone statues of Christ, the apostles and other Scriptural worthies.

The decoration of the roof of the nave, choir and transepts and Lady-chapel is most elaborate, and was carried out with great skill by Messrs. Hardman. The bay of the choir roof over the reredos has a fine figure of the Saviour in the keystone of the



WORCESTER CATHEDRAL. FROM THE SOUTH-WEST.

ribs, surrounded by bands with inscriptions, with angels at intervals between. The outer portions of the bay have eight large figures, the evangelists, the apostles St. Peter, St. Paul, St. James, and St. Jude. The roof of the other four bays of the choir is ornamented with rich brown scroll patterns, each bay being divided into eight panels, in the centre of which is a bust of a saint, either virgins, martyrs, apostles, or prophets.

The pulpit in the nave, given by the Earl of Dudley in 1874, is very elaborate and costly. It is placed against the second column on the south side of the nave, and is about ten feet in height. It is constructed of variously coloured marbles and of alabaster, and the sculptured designs are all illustrative of preaching, viz., John the Baptist preaching in the wilderness, the Sermon on the Mount, St. Peter on the Day of Pentecost, and St. Paul at Athens. The sculptured panels are separated by niches in which are St. Stephen and the four Latin fathers, St. Gregory the Great, St. Jerome, St. Ambrose, and St. Augustine. This project was executed by Mr. Forsyth, from Sir Gilbert Scott's designs.

Carved oak seats were placed in the nave, with a special seat for the Mayor of Worcester, by Lord Dudley's gift.

The great organ was another gift of Lord Dudley's in 1874. It has been erected by Hill, of London, in the south transept. It is one of the finest in England, having four manuals and sixty-two stops. The case is adorned with beautiful wood carving by Farmer and Brindley, and the metal decoration and painting have been excellently done by Messrs. Skidmore and Messrs. Hardman respectively. The hydraulic machinery for blowing the organ is placed in the crypt, and is also adapted to the use of the choir organ.

The elaborate new clock was designed by Sir Edmund Beckett, (now Lord Grimthorpe), and manufactured by Mr. Joyce, of White-chapel. The clock and bells cost £6,000. The bells were cast by Messrs. Taylor, of Loughborough. Twelve bells ring the peals, and three are added for carillon playing. The carillon machine, given by Mr. J. W. Lea, has five barrels, each fitted for seven tunes. The great clock bell weighs four and a half tons.

The beautiful screen, designed by Sir G. G. Scott to replace the old choir screen, on which the organ stood, has been well

executed by Messrs. Skidmore, of Coventry. Beautiful metal grilles also separate the choir aisles from the choir. There is, however, a partial screen of open stone work at the north side of the reredos, the gift of J. D. Allcroft, Esq., M.P.



WORCESTER CATHEDRAL: THE NAVE, LOOKING EAST.

The organ, which formerly stood upon the choir-screen, has been rebuilt and enlarged, and placed in the north choir aisle.

This organ still contains a portion of old organ built by Father Harris at the Restoration. It is a three-manual organ of great

sweetness and considerable power. It is used for the daily services in the choir.

The new reredos, erected by Dean Peel (died 1874) in memory of his wife, is a fine work in alabaster and coloured marbles, designed by Mr. G. G. Scott, and executed by Messrs. Farmer and Brindley. It consists of a row of Early English arcading with niches containing figures of Christ seated in benediction, evangelists, apostles, prophets, etc., and angels. The centre arch supports a canopy on four shafts, with an elaborate pinnacle ending in a cross twenty-four feet above the floor. A brass has been inserted in the back of the reredos to the memory of Dean Peel himself.

The choir-stalls have been renewed where necessary, and some fine wood carving has been added. Bishop Philpott himself presented a new canopied throne.

The restoration of King John's monument and Prince Arthur's Chapel were undertaken by the Government, as being national historical monuments.

In addition to the east and west windows, the following among other memorial windows have been erected: in Jesus Chapel, to Mrs. Wood, wife of the Rev. Canon Wood; in the east end of the north aisle, in memory of Canon Cocks; in the east end of the south aisle, to Mrs. Allen Wheeler; in the south wall, near the last, to Colonel Unett; the south window of the great transept, to Queen Adelaide; the west window of the south nave aisle to the Cooke family; in the south nave aisle, to the Byrne family; in the north west transept, by the Freemasons. A list of the principal monuments will be of service to the reader and visitor. In the nave—altar tomb with alabaster effigies of a knight and lady, said to be Sir John Beauchamp (died 1388) and his wife; canopied tomb with effigy of Dean Eedes (died 1604); altar-tomb with effigies of Robert Wilde, Esq. (died 1608), and his wife; altar-tomb of Bishop Thornborough (1616-41). North nave aisle—memorial to officers and men of the 29th Regiment who fell in Indian campaigns, 1845-6, by Westmacott; monument to wife of Bishop Goldsborough (Gloucester, 1613); kneeling figures of Moore family, 1613. South nave aisle—effigy of prior of 14th or 15th century; effigy of Bishop Parry (died 1616); elaborate altar-tomb of an unknown person;



DURHAM CATHEDRAL.

THE NINE ALTARS.



altar-tomb to Sir Thomas Littleton, the celebrated judge of the Common Pleas (1467-81); monument to Bishops Freake (died 1593) and Gauden (died 1622), Mr. R. Solly (died 1804), and Sir Henry Ellis, Colonel 23rd Regiment, who fell at Waterloo (by Bacon).

Western transept—altar-tomb of alabaster and marble, with recumbent effigy in white marble of Lord Lyttelton (1878) designed by Sir G. G. Scott, and executed by Mr. Forsyth, of London; mural monuments of Bishops E. Stillingfleet (died 1699) and J. Hough (died 1743); monuments to Bishops James Johnson (died 1774), by Nollekens, and Richard Hurd (1808).

Choir: King John's tomb, the effigy now gilt; Duke of Hamilton, mortally wounded at Battle of Worcester, 1651. Eastern transept: tomb to Sir William de Harcourt, died 1209, erected in 1805 by Earl Harcourt; effigy of Mrs. Digby, by Chantrey, 1820; tomb, with effigy of Bishop Thomas Cobham, 1327; altar tomb (17th century) with fourteenth century canopy and effigy of Bishop Wulfstan, died 1349; effigy of a lady (13th century); tomb and effigy, supposed to be that of Bishop Godfrey Giffard (died 1302), the last two built into the screen of Prince Arthur's Chapel; altar tomb of Sir Griffith Ryce (died 1523), brasses restored. Retro-choir: supposed effigy of Philip Ballard de Hawford, last Abbot of Evesham. North choir aisle: effigy of a lady (13th century); effigy, said to be that of Sir James de Beauchamp. South choir aisle: two effigies of ladies (14th century); monuments to Bishop Maddox (died 1759), Prebendary Davison (died 1834), and Bishop Thirlwall, of St David's (died 1874). Lady-chapel: three effigies of bishops, supposed to be those of William de Blois (died 1236), Walter de Cantilupe (died 1266), and Reginald Brian (died 1362) or William de Lynne (died 1375); mural tablet to Anne, wife of Izaak Walton, and sister of Bishop Ken (died 1662).

The Chapter-house is now no longer used as a library, the long triforium chamber over the south nave aisle having been fitted up and restored to its original use as the library of the chapter. Among its treasures are Wycliffe's Bible, written on vellum about 1381, and many illuminated manuscripts.

The old priory was taken down in 1842, when the Bishop's Palace was converted into a Deanery. The Guesten Hall unfortunately was taken down in 1862, but there still remains one wall



WORCESTER CATHEDRAL: FROM THE NORTH-EAST.

standing, with windows of beautiful Decorated tracery. The fine open timber roof was given by the Dean and Chapter to form the roof of the nave of Holy Trinity Church, Shrub Hill, Worcester, erected in 1866. On the west side of the Cathedral, overlooking the Severn, may still be seen a fragment of a wall pierced with narrow Norman loop-holes, which came into view during some of the demolitions of prebendal houses. It may originally have been part of a tower commanding the ford over the river, but later appears to have formed part of the infirmary of the monastery.

The cloisters have been carefully restored and newly paved. There has just been completed (1887) a repair or restoration of the ancient monks' refectory, erected against the south cloister of the Cathedral, known in modern times as the College Hall, and used from time immemorial as the King's School, and at the triennial musical festivals for the evening concerts. In the course of the work some discoveries have been made and some changes effected in the appearance of the building. The discoveries were—first, a square window at the east end of the old structure (which is 120 feet long by 64 feet broad) over a curious quatrefoil panel in the wall, with a sculpture of Our Lord in glory, which was discovered some years ago. This window much resembles one in Bolton Abbey, and is supposed to have been inserted in the 15th century, 100 years after the erection of the hall, which is supposed to have been built in 1372, at the same time as the adjoining cloister. The second discovery is a fine west window, which occupies a large portion of the west wall. Of this window only the main framework existed, the tracery having been destroyed and bricked up. In the same way the panel and window at the east end had been plastered over, and the whole of the interior of the walls was smeared over with colour. The windows have now been restored, the walls scraped, and the sandstone is now disclosed in its natural colour; where decayed the stones have been replaced. There is a fine old Norman arch at the east end of the building leading under the east end gallery into the cloisters. This was much decayed and the mouldings in places are barely traceable. This has been only partially dealt with, the original round pillars are left, but portions of the arches and supports have been renewed. The lofty windows on each side of the hall have been reglazed, and this with the opening of the east

and west windows gives to the old refectory a much lighter character than it before possessed. The old timber floor has been laid with oak blocks, and the walls panelled with oak up to the window-sills. Alterations have also been made in the galleries at the two ends. The west gallery may be used hereafter as the school library or reading room, the eastern gallery (used at the festivals for the orchestra) as a class room. The old open timber roof which gave loftiness to the room is now covered by a groined timber ceiling. How this will effect the acoustic properties of the room which was pronounced by many celebrated musicians who used it at the triennial festivals as one of the best they had ever sung or played in, remains for the future, should the room be ever again used at the festivals of the Three Choirs. The roof, which had become dilapidated, has been entirely re-slatted. The architect was Mr. E. Christian, of London.

One record of the departed connected with the cloister—which can scarcely be called a memorial—must be referred to because of Wordsworth's beautiful lines upon the subject. A little flat stone on the pavement of the north-west cloister bears the single word "Miserrimus." This stone has been said to cover the remains of the Rev. Thomas Morris, who refused to acknowledge William III. at the Revolution, and lost his preferment in consequence, and lived during the rest of his life on the charity of other nonjurors. He is said to have requested the above inscription to be placed on his tomb. Wordsworth's lines run thus:—

" 'Miserrimus!' and neither name nor date,
Prayer, text, or symbol; graven upon the stone;
Nought but that word assigned to the unknown,
That solitary word to separate
From all, and cast a cloud around the fate
Of him who lies beneath. Most wretched one!
Who chose his epitaph? Himself alone
Could thus have dared the grave to agitate,
And claim, among the dead, this awful crown.
Nor doubt that he marked also for his own,
Close to these cloistral steps, a burial place,
That every foot might fall with heavier tread,
Trampling upon his vileness. Stranger, pass
Softly! To save the contrite, Jesus bled."

The Chapterhouse, as now restored, is a capital specimen of Norman and Perpendicular architecture combined. The original fresco paintings in the arcade walk around the base of the walls have been once more brought to light and displayed.



Engraved by D. Walker

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DURHAM CATHEDRAL.

SOUTH WEST VIEW.

DURHAM CATHEDRAL.

THE sees, historical accounts of which have been given in this volume hitherto, are all of them in the province of Canterbury. Those of Durham, Carlisle, Chester, and Ripon, are in the province of York.

Setting aside the marvellous part of it, there is something more than commonly interesting in the origin of the see of Durham; even its well authenticated history has an air of romance and poetry which cannot fail deeply to engage the attention of the reader.

Donald III., king of Scotland, having embraced the Christian faith, afforded an asylum to Acca, widow of Ethelfrith, king of Northumberland, and to her seven sons, who fled into Scotland from the tyranny of their uncle Edwine, who had usurped the throne. These youths, under Donald's protection, were taught the Christian religion, and upon the death of Edwine, Eanfrid, the eldest, succeeded to the government of the province of Bernicia, as Osric the rightful heir did to that of Deira, of which two provinces the kingdom of Northumberland was then composed. These princes, however, soon after relapsed into idolatry, and persecuted the Christians, but their reign, as well as the idolatry which was thus re-introduced, was of very short duration. Osric was slain in battle, and his whole province ransacked by Cedwell, king of Cumberland. Eanfrid submitted to the same monarch, but was afterwards basely murdered by him, and the whole kingdom was in a most deplorable state when Oswald, the second son of Ethelfrith, left Scotland and placed himself at the head of the distracted Northumbrians, but was not able to collect a sufficient number to stand against the numerous and victorious army which Ceuwel brought against him. In this distress he is said to have placed his dependence on a superior power, and instead of deserting the Christian faith, as his predecessors had done, erected a cross as a standard in the front of his army, and held it up with his own hands, until the soldiers had fixed it firmly in the ground: he then

(as the venerable Bede writes) fell on his knees and said, "Let us fall down on our knees, and beseech the ALMIGHTY, the living and true God, to defend us against this proud and cruel enemy." He then led his little army to battle, and obtained a complete victory. "No sign," observes Bede upon this event, "do we find of the Christian faith, no church, no altar throughout the whole kingdom of Northumberland to have been erected before this noble leader and conductor of an army, directed thereto by faithful devotion, did raise the ensign of the cross, when he was preparing to fight a savage and bloody enemy. When Oswald perceived in this battle the divine aid which he had so earnestly implored, he became a professed Christian." He had been taught the faith in Scotland, together with his brothers, in the court of Donald, but it appears made no public profession of it till after his signal success in this battle. Nor did he stop here, but laboured anxiously to convert all his subjects to the same faith, and for this purpose applied to Donald to send some holy man to assist him. The first person who was sent to him was, according to Bede, of an austere disposition, who, not meeting with so much reverence and attention as he expected, returned to Scotland in disgust. It was proposed afterwards to send a person of more mild, humble, and patient disposition, who, by gentler manners and persuasive language, might gain the affections of the people. This advice was approved, and Aidan, a monk of the monastery of Iona, was immediately appointed. He is supposed to have arrived at the court of Oswald about the year 635, where by his strict rules of life, his moderation, and persuasive eloquence, he succeeded in converting the nobles and chiefs of the kingdom, and in a short time the whole of this powerful people. The king granted him permission to fix his residence in any part of his kingdom, and Aidan selected the island of Lindisfarne, which has ever since been called Holy Island. The character given by Bede of this bishop is most excellent, who, after enumerating and dwelling on his virtues, sums up by saying that his doctrines were recommended to the world by his conduct, which strictly corresponded with his precepts. He died in the year 651, and was succeeded by—

Finan, who came from the same monastery, and on his arrival built a church of timber, and thatched it with reeds, which was afterwards dedicated to St. Peter by Theodore, archbishop of

Canterbury. Finan had the happiness to see the Christian religion make great progress, and to baptize with his own hands two powerful monarchs, Peada prince of the Mercians, and Sigebert, king of the East Angles. Colman succeeded, and after him Tuda, both Scottish monks. After the death of Tuda, Lindisfarne remained fourteen years without a resident bishop, during which time, says Mr. Surtees, the ecclesiastics attached to the church were governed by Eata, an English youth, educated under Aidan, and brought to Lindisfarne with the title of abbot, from the house of Mailros. The episcopal dignity, meanwhile, in the kingdom of Northumberland, was successively enjoyed by Cedda and Wilfrid, who must be regarded as the regular successors of the preceding prelates, although they resided at York, and took their title from that city. When Eata quitted Scotland he brought with him Cuthbert, a youth educated in pastoral life on the banks of the Ledar, and afterwards for fourteen years distinguished for his extraordinary sanctity of life, as a religious brother, in the house of Melrose. Appointed prior of Lindisfarne, he exercised the duties of his office with unremitting attention for another fourteen years of his life; he then retired to one of the largest of the Farne islands, when he passed nine years in the greatest austerity and seclusion; at the end of which period he was unanimously elected bishop of Hexham, but it was with the utmost difficulty that he was prevailed upon to leave his retirement and to accept the proffered dignity. Before consecration he exchanged with Eata, and became bishop of Lindisfarne instead of Hexham. Cuthbert, however, did not long retain the honours he had so reluctantly accepted. After presiding in Lindisfarne two years he resigned; and feeling the approach of age and infirmity, retired once more to his hermitage in Farne, where he died about two months afterwards, in the thirty-ninth year of his monastic life, and perhaps about the sixtieth year of his age. The see continued at Lindisfarne till the time of Eardulph, who was elected in 854, and seven years after left it for ever, with his flock and with the body of the good Bishop Cuthbert, through fear of the Danes, who still infested the kingdom of Northumberland, and had formerly brought many calamities on the church of Lindisfarne. They wandered about for seven years in great distress from place to place, not knowing where to go for safety; and at

length, in more peaceful times, chose Chester-on-the-Street for their future residence. Here, a Cathedral was built, no trace of which now remains. Eardulph lived eighteen years after the removal of the see, and died in 900. The see continued at Chester-on-the-Street till the year 995, when Bishop Aldune, hearing of another invasion of the country by the Danes, fled with his clergy and with the body of Cuthbert to Ripon. Three or four months afterwards peace was restored, when the bishop thought it safe to retrace their steps to Chester-le-Street. They accordingly set out, and reached a place called Wardelau, about five miles from the eastern coast, and near to Durham, when, as the monkish historians relate, the body of Cuthbert became suddenly immoveable; and after three days it was revealed to one of the company that the body of Cuthbert would find a secure and permanent resting place at Dunholme, now Durham, a lofty and precipitous eminence almost surrounded by the river Wear. In the natural strength and security of the place, the real motive for choosing it may probably be found. However this may be, the body was easily conveyed to the chosen spot, upon which the Cathedral and city of Durham were afterwards erected; its sloping sides were then entirely covered with shaggy wood, the summit alone presented a small extent of level and arable surface. Here, on the arrival of the procession (says Simeon of Durham), the holy relics were deposited under a tent or tabernacle of boughs, and afterwards translated to a small edifice distinguished by the name of the White Church, where they rested three years till the completion of Aldune's Cathedral, not a vestige of which can now be traced. The great poet of the north gives this history in the following lines:

O'er northern mountain, marsh and moor,
From sea to sea, from shore to shore,
Seven years St. Cuthbert's corpse they bore;
Chester-le-Street and Ripon saw
His holy corpse, ere Wardilaw
Hailed him with joy and fear;
And after many wanderings past,
He chose his lordly seat at last,
Where his Cathedral, huge and vast,
Looks down upon the Wear.

Such is the origin of the see of Durham; and though the bishop and his clergy were once more obliged to take shelter in the isle of Lindisfarne, to escape the vengeance of William the Conqueror, they soon afterwards returned to Durham, and received a bishop of his appointment, Walcher, of noble birth in Lorraine, who purchased of the king the earldom of Northumberland, by which the see became a palatinate. Though this extension of power increased the dignity, it was far from securing the peace and safety of the bishop. The veneration in which the people were accustomed to hold their bishop was dreadfully shaken when they saw the holy prelate taking on him the exercise of legal severities; and they were so enraged at last, that, on the 14th of May, 1080, they rushed suddenly upon him at Gateshead, and murdered him while engaged in the discharge of his civil jurisdiction.

His successor was William de Carilepho, by whom the present Cathedral of Durham was begun in the year 1093. Although he died two years later, he saw much of his magnificent design completed. His successor, Ranulf Flambard, finished the walls, and Galfrid Rufus, the next bishop, built the chapter-house, now destroyed. Hugh Pudsey, who presided over this see from 1153 to 1195, built the galilee. During the episcopates of Richard Poore and Nicholas Fernham, the nave was vaulted, the central tower, as far as the first portion of it extends, and the chapel of the Nine Altars behind the choir, were built. The upper parts of the western towers were built by Walter Kirkham, between the years 1249 and 1260. Anthony Beck, elected in 1283, vaulted the choir, and built the vestry. Thomas Hatfield, elected in 1345, and who died in 1381, inserted the great west window, and that in the north wing of the transept; he also erected the bishop's throne, under the arch of which he prepared his own tomb. John Fordham, elected in 1381, finished the altar screen. Between the years 1388 and 1437, the cloisters were built, and the galilee repaired. Richard Fox, elected in 1494, restored some of the windows; and happy would it have been for this Cathedral if it had remained as he left it to this present time; but fanaticism at one time, and ignorance in more modern days, have made sad havoc in this superb structure. At the Reformation no mischief was done to the fabric, the shrines only were taken away. It should be ob-

served, that the aisles of the nave and choir were vaulted by the original architects, who left the nave and choir open to the timber roof; the former was vaulted next, and the choir lastly, between 1290 and 1300.

EXTERIOR.

The situation of this Cathedral is most remarkable. The west front comes nearly to the edge of the cliff, which overhangs the river. The form of it is the usual one of a gable between two towers. Originally there was a great door in the centre of this front into the nave, but this, after the erection of the galilee, was no longer used, and probably at that time walled up. Unlike those of Ely and Lincoln, porches for penitents not yet restored to church privileges, the galilee of Durham is, in fact, the Lady Chapel; and, as it is attached to the original west front, and may be said to form a part of it, should now be described. To account for its unusual, and, it may be added, unique position, it is reported, that when the east end of the Cathedral was nearly finished, the columns and arches fell; the whole work was consequently abandoned for a time, and the galilee consecrated to the Blessed Virgin about the year 1160. It is as singular in its form as it is in its situation, being longer from north to south than it is from east to west, and being divided into five aisles by four rows of light clustered columns, each composed of four shafts, of which those to the east and west are built of several courses of stone, while the other two are of one piece of coarse marble each; all the arches are semicircular, adorned with zigzag mouldings. The four rows of columns and arches, seen one beyond the other, produce a richness and intricacy which is not to be found in any other building in England, and, on a small scale, resembles the effect produced by a similar arrangement in the mosque now the cathedral of Cordova. This most interesting chapel projects beyond the verge of the cliff, and rests upon massive walls incorporated with its sloping sides. It was repaired by Bishop Langley in the fifteenth century, who probably inserted the present windows, and certainly erected the chantry in the centre aisle, within the recess formed by the original great western door into the Cathedral. in



DURHAM CATHEDRAL.

NORTH WEST VIEW



the adjacent aisle, to the left, is the altar of our Lady of Pitie. In that to the right is the altar of the Venerable Bede. In the two exterior aisles, doors opened into the Cathedral, one of which has been lately stopped up. It will scarcely be credited in these days of knowledge and taste in the ecclesiastical architecture of the middle ages, that in the year 1795 the destruction of this beautiful chapel was determined on, and it was already unleased with that intent, when, for some reason or other, the plan was given up. It was formerly fitted with pews for services, but these have now been removed.

Above the galilee is seen the great west window of the nave, of decorated character, and inserted within the original semicircular arch. The tracery of this window is very similar to the great west window of York Minster. Above the window is an arcade of semicircular arches, adorned with zigzag mouldings; and in the gable point above it are five lancet-headed windows, side by side. The lower parts of the towers are very plain and massive, with small loop lights and semicircular arches. The upper portions are adorned with arcades of pointed and semicircular arches, some of which are pierced, and form windows. The present parapet and pinnacles are modern, and agree with nothing else in any part of the Cathedral. In a line with the west front to the south is the dormitory. The first story of this building contains the treasury, song school, and other ancient offices. The second story is for the dormitory itself. The small windows lighted the several cells, and the larger ones above gave light in general to the gallery, which runs between the cells on this side, and those on that side next the cloisters, which are immediately behind the dormitory. Still more to the south, and adjoining the cloisters and the dormitory, is the ancient kitchen of the monastery, now the kitchen of the deanery, with its ancient offices.

The south side of the Cathedral is entirely concealed by the cloisters and houses of the dean and prebendaries.

The east end of this Cathedral is totally unlike any other in the kingdom; it presents a façade of much greater extent than that of the west front. This is called the Chapel of the Nine Altars, from its having contained, and perhaps from its having

been originally constructed to contain, that number of altars. It is equally uncommon in its form, and beautiful in its architecture, and may be considered as a sort of second or higher transept, or rather in the shape of one, for there is nothing beyond it. The east front of it is divided into seven compartments, by larger and smaller buttresses, the middle one being nearly double the size of the others, and corresponding with the body of the choir in breadth, contains three narrow pointed windows in each story, and the others one in each, the front being divided into two stories. The middle division is flanked by large buttresses terminated by conical pinnacles, and the two extremities of the front by elegant turrets with massive bases of plain masonry. The centre compartment is terminated by a pediment or gable point, in which is a large catherine-wheel window, and it is much to be regretted that the original mullions have been destroyed and modern ones introduced, which belong to no style of architecture whatever.

The north front of this Cathedral is well seen from the open space before it, and is very imposing. It has, however, like the west front, undergone the operation of being new faced, and much mischief has been done by modernizing the turrets of the Nine Altar chapel, the transept, those of the porch, and the porch itself. This side of the choir, however, and its aisle are original, except that in the clerestory the semi-circular windows have had mullions and tracery of the pointed style inserted, as have also those of the aisle; and in these the form of the arch has been made to correspond also with that style. Beneath these windows is a beautiful range of Norman arches resting on columns, the buttresses between the windows are broad but project very little, there is hardly any parapet, and that of the clerestory is quite plain, and rests on a corbel table. The north end of the transept and its eastern aisle have each a large window of decorated character inserted in the original wall, beneath them the same beautiful arcade is continued. The tracery in the great window of the transept is good, but eclipsed by that of earlier date in the magnificent window of this end of the chapel of the Nine Altars. The gable point of the transept is adorned with a sort of net work in relief very common in Norman buildings, beneath which is an arcade of intersecting semi-circular arches. That of the latter has an open arcade of trefoiled arches.

resting on short columns, and another above not open, in which the arches have straight canopies ending in finials. The transept has no aisle to the west. The nave and its two aisles are very similar to those of the choir already described, but more regular and of much greater extent. The porch occupies the second division of the nave from the west end externally, but internally the third; the door has a semicircular head of some depth, the several mouldings of which it consists resting on cylindrical columns. This side of the west tower is similar in its architectural features to the west front of it, the north side of the galilee (which rises by a succession of buttresses from the precipitous face of the rock and affords considerable support to the lower part of the western towers) has been already described, with the rest of that interesting portion of this superb cathedral. Above all rises in proud magnificence the central tower, which still retains its original appearance. It was completed towards the close of the fifteenth century, and the windows and upper stage are of late perpendicular style.

INTERIOR.

Entering by the north porch and crossing the north aisle, the south side of the nave, and indeed its whole extent, presents itself to view. The effect of it cannot be better described than in Dr. Johnson's own words, who, after viewing this Cathedral both externally and internally, pronounced it to be remarkable chiefly for "rocky solidity, and indeterminate duration."

What the Poet has said of Lindisfarne Abbey Church, is also equally applicable to this Cathedral, only that instead of the word Saxon, he should have said Norman, as there is nothing of the former age in either building:—

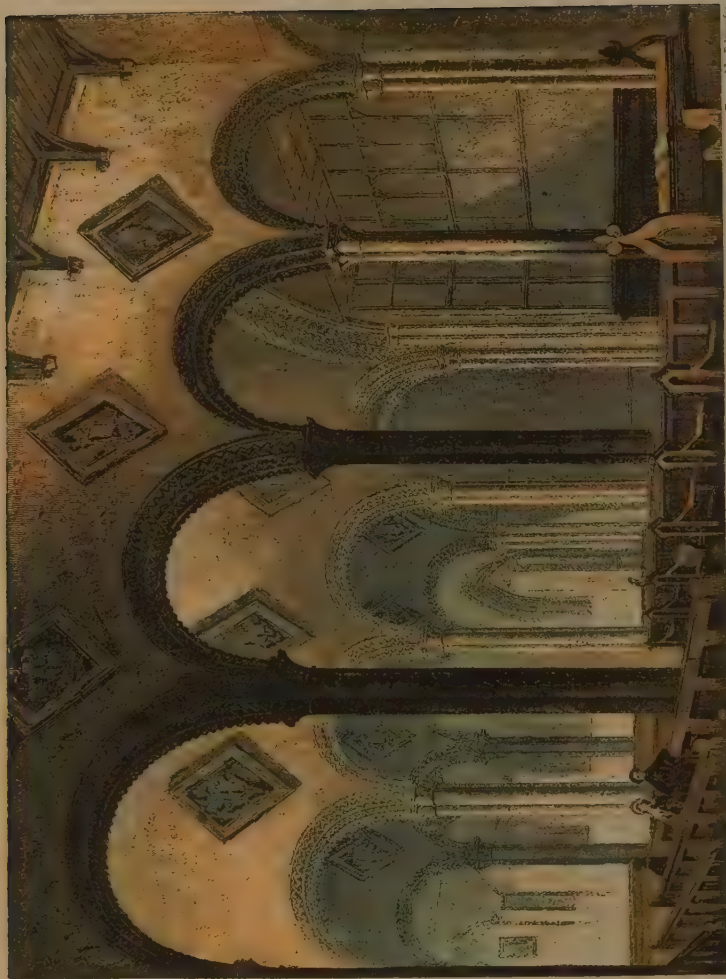
"In Saxon strength that abbey frowned,
With massive arches broad and round
That rose alternate row and row,
On ponderous columns short and low."

The plan of this vast nave is singular; it is divided into five principal compartments by four enormous piers, relieved a little by many semicylindrical shafts, which adorn the face of them. The

two first compartments westward contain one arch each, semicircular, adorned with zigzag, billet, and other Norman mouldings; the others have two arches in each, adorned in the same manner, except the two last towards the east, which have their mouldings plain and bordering on those of the early English style. The triforium is nearly the same throughout the whole length of the nave, as is also the clerestory. The former consists of a series of large semicircular arches adorned like the great arches of the nave, and resting on short cylindrical columns engaged, beneath which are two smaller arches of the same form, resting on an isolated column of the same style. The latter has semicircular arches resting on the like columns, though the windows have been altered, as already stated; above and below the triforium is a plain string course. In the larger compartments of the nave the arches are partly supported by the piers on each side, and partly by huge cylindrical columns of vast diameter, with very plain bases and capitals; the first of these towards the west is fluted in a rude manner, the next has rows of zigzags cut into the surface horizontally from top to bottom; the third has all over it the net work ornament in bold relief. The two sides of the nave are nearly alike; the aisles on both sides have an elegant arcade of intersecting semicircular arches running all along beneath the windows.

The transept is similar to the nave in style of architecture; the tower is open as high as the top of the lower windows of it, which admit a flood of light into this part of the church, and is there elegantly vaulted with stone. The vaulting of the nave and transept is very similar, the ribs have the zigzag moulding, and the whole has a rude and heavy appearance.

The organ screen, dividing the transept from the choir, was removed in 1847. The stalls, many of them dating from the Restoration, while others are modern, present interesting imitations of perpendicular designs; and though they will not bear a close inspection the effect is not bad as a whole. The piers, columns, arches, triforium, clerestory, and vaulting of the choir, as well as its aisles, are very similar to those of the nave. The bishop's throne and the high altar screen are the glory of this choir; the former is stately and magnificent as well as elegant and beautiful: the latter may without fear of contradiction be pronounced the most superb thing



By and by B. M. M. M.

By and by B. M. M. M.

DURHAM CATHEDRAL.

of the kind in the kingdom. It was given by John Lord Neville, son of Ralph Neville, two of the great heroes of the battle of Neville's Cross, it was executed in London and sent here by sea, it was almost a year in putting up, and the work was finished in 1380. The throne was most probably erected about the same time, as it is very similar in design and in detail. The pavement of the choir is about eight feet above the level of that of the chapel of the Nine Altars, and the descent into it is by steps from the aisles of the choir. The south end of this chapel is very different from the north, whose noble window has been already described, it is, however, scarcely less beautiful, and is more conformable to the general design of the chapel; the tracery in the original windows was probably inserted at the time when the central tower was built. The chapel called the Feretory of St. Cuthbert, in which his shrine was formerly placed, projects far into this beautiful portion of the Cathedral, and greatly injures the effect of it; it occupies a space equal in breadth to the choir, and is set at the back of the high altar screen; its base is on a level with the pavement of the choir, and it is surrounded by an open screen of revived Italian architecture.

The centre division of the eastern side of the Nine Altar chapel contained the altars of St. Cuthbert and venerable Bede, as well as those of St. Oswald and St. Lawrence on one side of it, and St. Martin and St. Edmund on the other. This division is of the same breadth with the choir, and equal in size to three of the others; which all had an altar, three on each side the great division, making up the number nine. The Church of Fountains Abbey, in Yorkshire, has a chapel beyond the choir, similar to this in situation and form. It is in this chapel that the members of the university assemble for morning prayers. Durham Cathedral has no crypt nor any ancient monuments of any great magnificence; there are some grave-stones of bishops, the tombs of Ralph Lord Neville and his son John, and that of Bishop Hatfield underneath his throne; and in the galilee is an altar tomb which once supported the shrine of Venerable Bede. The font is remarkable for its canopy, which is octagonal, and though modernised, has much of its original work remaining. It rises to a great height, and is composed of a multitude of smaller canopies and pinnacles, richly crocketed and set one above another.

This has now been removed to a position beneath the south-western tower.

The cloisters are on the south side of the nave, and are ceiled with wood, flat, and in square compartments. The windows and detail are all of the perpendicular period; in the centre of the square formed by the four walks of the cloister, are the remains of the laver or conduit, once a beautiful octangular structure. The dimensions of this Cathedral are as follows:—Extreme internal length from east to west, including the chapel of the Nine Altars and galilee, 469 feet; of the transept, from north to south, 170 feet; of Nine Altars chapel, in the same direction, 131 feet; breadth of nave and its aisles, 80; of the choir with ditto, 77 feet 6 inches; breadth of transept, with its aisle, 58 feet; interior height of nave and choir, 72 feet 9 inches; of the western towers, 144 feet, and of the great central tower, 218 feet.

This Cathedral was dedicated to St. Cuthbert, but King Henry VIII. named it the Cathedral Church of Christ and the Blessed Virgin, upon his refounding and amply endowing it for a dean, twelve prebendaries, twelve minor canons, sixteen singing men, ten choristers, two masters of the grammar school, eighteen scholars, a divinity reader, eight almsmen, and other inferior officers and servants, to the number altogether of ninety-one. It has now, however, a dean and only four prebendaries. When the University of Durham was founded, the dean and chapter gave up property to the amount of nearly £3,000 per annum for its support.

The old diocese of Durham contained the whole county of Durham, and all Northumberland, except a district called Hexhamshire. The new diocese of Newcastle, constituted in 1882, now contains all Northumberland. In all other respects the new diocese is the same with the old. There are two archdeacons in this diocese, those of Durham and Auckland. The bishopric was valued in the time of Henry VIII., at £3,138 9s. 8d. per annum in the whole, and £2,821 1s. 5d. in the clear; but the value was afterwards returned as being worth £21,991 in the whole, and £19,066 per annum clear. Of this sum, however, the present and future bishops receive only £7,000 per annum.

So much of the allotted space has been already taken up by an

account of the origin of this see, and the description of its magnificent cathedral, that very little remains for the notice of the more eminent bishops. Of the earlier ones, and especially of St. Cuthbert, it was necessary to give some account in tracing the history of the see.

Richard Poore, the famous architect of Salisbury Cathedral, was translated from that See to this, and held it from 1228 to 1237, when he died. From some similarity in its style, he is supposed to have been the author of the design, if not the builder of the chapel of the Nine Altars.

Richard Kellow, elected in 1311, is said to have carried with him, to the Palatine throne, the piety and humility of the cloister. His public conduct was marked by a steady sense of duty: inflexible in the distribution of justice, his meanest vassal shared his equal protection. Neither wealth nor rank could screen a criminal from punishment; and the proudest baron of the bishopric was once obliged to submit to the public penance imposed by a strong ecclesiastic, who, without forgetting the duties of his station, retained all the simplicity of his former habits.

Richard Fox, elected in 1494, and translated to Winchester in 1501, was the founder of Corpus Christi College, in Oxford. He was afflicted with blindness for many years before his death; but, under the pressure of age and infirmity, his spirit remained unbroken. When Cardinal Wolsey wished him to resign his bishopric, he replied, that though he could no longer distinguish black from white, yet could he discriminate right from wrong, truth from falsehood, and could well discern the malice of an ungrateful man. He warned the proud favourite to beware lest ambition should render him blind to his approaching ruin; bade him attend closer to the king's business, and leave Winchester to her bishop. The aged prelate died in 1528, and was buried in his own chapel, in Winchester Cathedral, where his tomb still exhibits an exquisite specimen of the latest style of pointed architecture. Cardinal Wolsey himself was bishop of this See for six years, and at the same time archbishop of York, but on the death of Bishop Fox he resigned it, and took the see of Winchester instead, holding it with that of York; but he never once visited the diocese of Durham during the whole time that he held the see.

The last prelate before the Reformation was Cuthbert Tunstall, who when at Brussels with Sir Thomas More, on an embassy to the Emperor Charles V., gained the acquaintance and friendship of the famous Erasmus, and lodged with him under the same roof, on his return to England in 1519, he was made dean of Salisbury, and in the same year went again abroad on an embassy to the diet of the empire, at Worms. In 1522 his services were rewarded with the bishopric of London, and he was soon after made keeper of the Great Seal. In 1525, he was sent with Sir Richard Wingfield into Spain, to solicit the release of Francis, king of France, captured at Pavia. In 1527, he accompanied Wolsey on his magnificent embassy to France; and in 1529, was again one of the ambassadors from England at the conclusion of the treaty of Cambray, and in the same year was translated from the see of London to that of Durham. During the whole reign of Mary he resided almost constantly in his diocese, where his influence was successfully exerted in screening the unhappy objects of persecution from unchristian condemnation and a most cruel death. During the heat of the persecution Russell, a reformed preacher, was brought before the bishop, at Auckland, charged with opinions which if acknowledged must have proved fatal to him, and which Tunstall knew he would not deny. "Hitherto," said the bishop, "we have had a good report among our neighbours, I pray you bring not this man's blood upon my head;" and immediately dismissed him unexamined. On the accession of Elizabeth he refused to take the oath of supremacy, and was deprived of his bishopric on the 5th of July, 1559, and died on the 18th of November following; and was buried at Lambeth, where he had been held in an easy restraint since his deprivation under the care of Archbishop Parker.

Of all the prelates which have filled the See of Durham since the reformation, Thomas Morton, elected in 1632, shines most conspicuously as a chief pastor of the English Church. He was of St. John's College, Cambridge, and resided there after he had taken priests' orders, without any cure of souls, for five years, being all that time an university lecturer. His conduct during the plague at York (to which place he was summoned by Lord Sheffield to hold a public disputation with two eminent Romish recusants,) was most admirable. The poorer sort being removed to the pest-house, he visited them

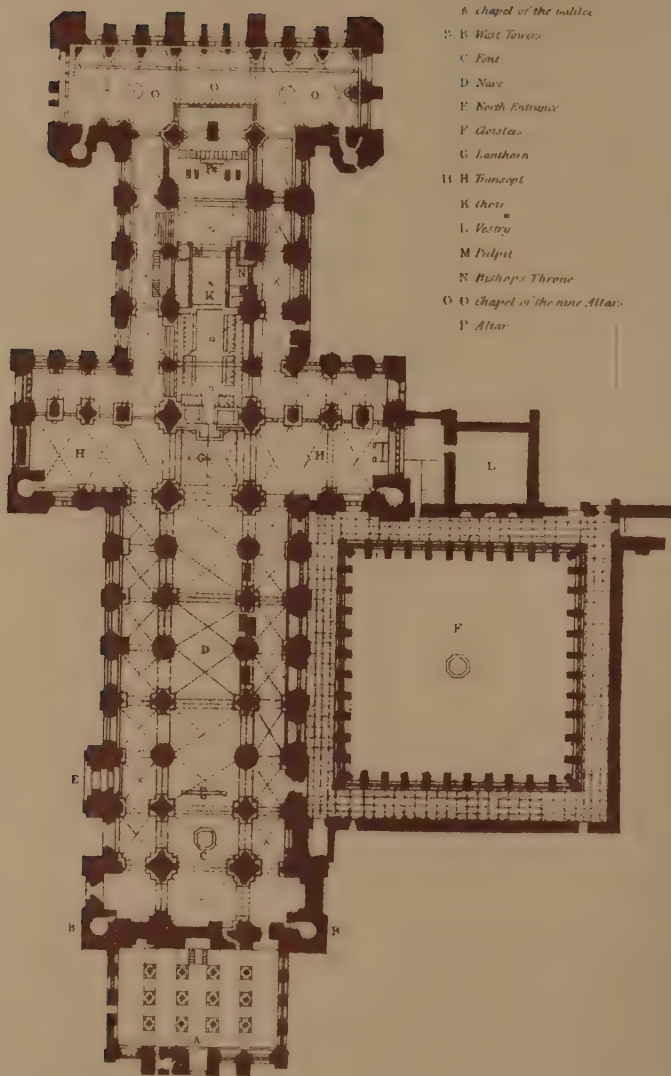


Engraved by J. Smith.

Designed by J. Smith.

DURHAM CATHEDRAL.

VIEW OF THE NAVE.



A Chapel of the robes

B West Towers

C Font

D Nave

E North Entrance

F Cloister

G Lantern

H Transept

K Choir

L Vestry

M Pulpit

N Bishop's Throne

O Chapel of the nine Altars

P Altar

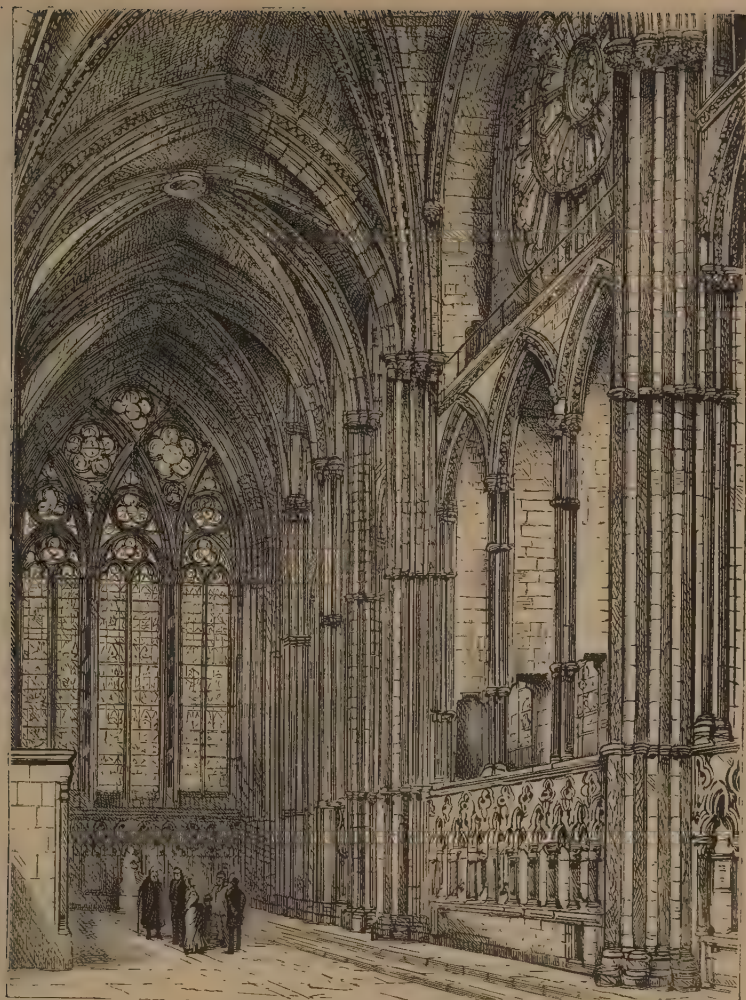
Scale of Feet

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frequently to instruct and comfort them, and pray for them and with them; and to make his coming more acceptable, he carried usually a sack of provisions with him for those that wanted it; and because, says Barwick, he would have no man to run any hazard thereby but himself, he seldom suffered any of his servants to come near him, but saddled and unsaddled his own horse, and had a private door made on purpose into his own house and chambers. It is scarcely possible, says Mr. Surtees, to speak in adequate terms of Bishop Moreton's prudence, generosity, and moderation in exercising the rights and employing the revenues of his opulent see. Temperate, or even rigidly abstemious himself, he exercised a noble hospitality towards others, and a perpetual charity to poor scholars, strangers, and travellers. He enriched no relative, and never purchased one foot of land nor other temporal possession in all his long life, notwithstanding his plentiful income, but as his revenues increased so were they expended in hospitable, charitable, and other christian uses. A little before the execution of Charles I., he was turned out of his house in London by the soldiers who were placed there in garrison. He, then, for a short time, and at the earnest solicitation of the Earl and Countess of Rutland, resided with them in Exeter-house in the Strand, next with a friend at Flamstead in Hertfordshire, then with another friend at Luton in Bedfordshire, and lastly with Sir Henry Yelverton, at Easton Manduit, in Northamptonshire, where he was treated with all the tenderness and respect which a parent could expect from his children, till he died on the 22nd of September, 1659, in the 95th year of his age; and was buried according to his own desire in the chancel of the parish church there.

The first bishop, after the restoration of the church and monarchy, was John Cosin, D.D., distinguished for steadiness of principle, munificence, and public spirit. The next was the no less munificent Crewe, whose extensive charity will be remembered long after time has drawn a veil over his political tergiversation and courtly meanness. But of all the prelates that ever held this or perhaps any other see in Christendom, none ever possessed such strength of mind, such acuteness and clearness of the reasoning faculty as Bishop Butler. His "Analogy" alone will amply justify this assertion. If any have equalled, none have surpassed him in goodness of heart. During the short time he held the see of Durham

(little more than a year and a half) and in advanced years, he retained the same genuine modesty and native sweetness of disposition which had distinguished him in youth and retirement. It is said, that when engaged in the performance of his ministerial office, a divine animation seemed to pervade his whole manner, and lighted up his pale wan countenance. Bishop Butler was the son of a respectable Protestant dissenter, and was brought up with a view to become a minister of the same persuasion; but while pursuing his theological studies, he became, on the most deliberate conviction, a sincere convert to the Established Church, and that after a patient cautious examination into the points of difference between that church and the non-conformists, to which communion he belonged. This change of sentiment was very disagreeable at first to his father, who called in the assistance of several eminent dissenting ministers to confirm his son in his first principles, but in vain. He then permitted him to go to Oxford, and take orders in the English Church, which may indeed well boast of such a triumph over non-conformity. Bishop Barrington should be next mentioned, as the munificent patron of deserving men; but the church of Durham has never received a more learned, sound, judicious, and orthodox divine among her prelates, than the late Bishop Van Mildert; on whose death in 1836, Edward Maltby, D.D., was translated from Chichester, to which see he was appointed in 1831. He was a distinguished scholar, and at one time a member of Pembroke College, Cambridge. Bishop Maltby resigned in 1856. Charles Thomas Longley was Bishop of Durham from 1856 to 1860; he afterwards became, in succession, Archbishop of York and of Canterbury. The present bishop, since 1879, is the distinguished Greek scholar and theologian, Joseph Barber Lightfoot.



DURHAM CATHEDRAL: THE NINE ALTARS, LOOKING NORTH.

MODERN HISTORY OF DURHAM CATHEDRAL.

THE great rose window of the Nine Altars was filled with inferior modern, stained glass, and with some old glass, in 1839 (since removed, see p. 242). The doorway on the north side of the Galilee was reopened in 1841.

Extensive repairs and re-arrangements were effected by Dean Waddington between 1842 and 1849.

The four windows in the south choir aisle were restored in 1842, the points being lowered slightly, and much rubbish being removed from the lower parts, which had become filled up.

In 1844 the choir arches, which had been closed by high wooden doors, were opened to the transept, and iron gates were erected. The north transept aisle, which had been partitioned off and used as a Consistory Court, was once more thrown open and restored to the church. In 1844 also the wooden screens enclosing the sanctuary were removed.

In 1845 the windows of the south transept aisle, which had been pointed, were replaced by so-called Norman ones.

In 1846 the altar screen was restored. Against the screen was placed, in 1849, immediately over the altar, a piece of sculpture, after Leonardo da Vinci's "Last Supper;" but this work, scarcely in keeping with the screen or successful as a work of art, has since been removed.

The great western portal was reopened in 1846.

Perpendicular tracery was removed from the windows in the north side of the clerestory of the choir in 1847. The three westernmost windows of the north choir aisle were inserted in 1848, replacing, it is said, debased decorated insertions.

The glass in the western windows of the nave aisles was inserted in 1848, that in the north representing St. Cuthbert, that in the south the Venerable Bede.

The stone matrix of a large brass was discovered below the pavement of the choir in 1848. It is that of a fourteenth century bishop, probably Bishop Beaumont (1318-33), and it has been placed in front of the steps ascending to the altar.

The south side of the cathedral (exterior) was restored in 1849, new stones being introduced wherever needed, under the direction of Mr. Pickering.

In the south side of the triforium of the nave, the narrow lancets which had been inserted between the original Norman windows were walled up in 1849.

The windows in the north transept aisle were restored and glazed in 1857. The cloisters were restored throughout in 1856-7.



DURHAM CATHEDRAL: FROM THE SOUTH-WEST.

A pulpit, designed by Salvin, was placed by Dean Waddington at the east end of the north stalls. The organ was placed east of the pulpit, and greatly enlarged. Both these have been since removed.

In 1859 the restoration of the tower was undertaken by Sir G. G. Scott, who removed the cement placed on it in 1812, thickened the buttresses, replaced the old figures, of which twenty-seven were still existing, and added thirteen new ones, and refaced the entire upper story.

The great west window of the nave was filled with stained glass in 1868, by Clayton and Bell, at the cost of Dean Waddington (1840-69); it represents a tree of Jesse, and is excellent in drawing and colour.

The great south window of the transept was about the same time filled with stained glass illustrating the "Te Deum," by the same artists, in memory of Archdeacon Thorp.

During the eight years following Dean Lake's appointment (1868-76), a series of most important restorations was carried out, under the Chapter architect, Mr. J. Hodgson Fowler, and with the co-operation of Sir G. G. Scott, who designed the more important works.

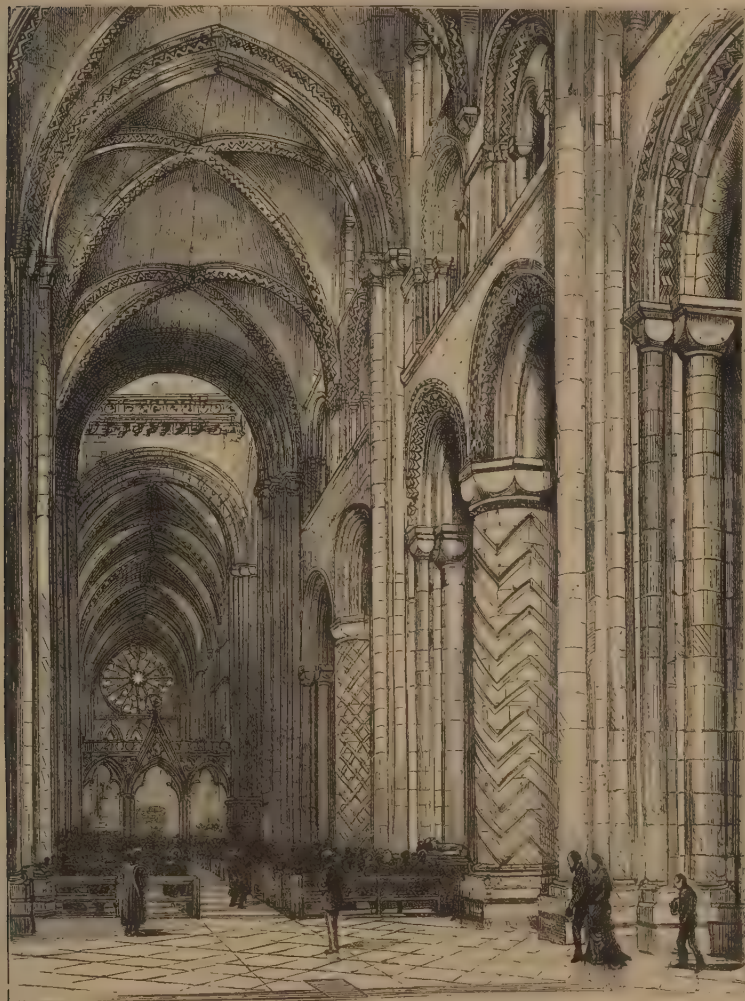
In the nave the colouring was carefully removed from the walls and roof, which were afterwards washed, thus restoring the surface as nearly to its former state as possible. In removing the wash from the south aisle walls, some remains of the fresco painting which formerly ornamented the Neville Chapel were discovered.

Five beautiful stained-glass windows were inserted (in 1875-6) in the south nave aisle by Messrs. Clayton & Bell, depicting the foundation of Christianity in the north. Altogether fifteen stained glass windows have been inserted, chiefly by subscription, by these artists.

The transept was also completely cleansed, and the pavement beneath the lantern has been re-paved with black and white marble, removed from the choir.

The great north window of the transept was filled with stained glass by Messrs. Clayton & Bell, the style being in accord with the description of the old "Four Doctors' Window" in the "Rites and Monuments of Durham," published by the Surtees society.

It was erected by public subscription in memory of the Right Hon. J. R. Davison, M.P. for Durham.



DURHAM CATHEDRAL: THE NAVE LOOKING EAST.

A new pulpit has been erected in the transept, in front of the right-hand pillar of the choir, the old one being removed from the

choir and placed in Shoreham Church. It is remarkable for its rich sculpture and beautiful and elaborate detail. Sir G. G. Scott designed it in the Romanesque style, and it was well carried out by Messrs. Farmer & Brindley. It is of coloured marble, resting on a Norman shaft, the steps being supported on similar shafts. The upper part consists of about three thousand separate pieces of coloured marble, and the varied hues have a brilliant effect.

A choir-screen has been inserted to break what was considered to be a too-unbroken view. Sir G. G. Scott termed the screen he designed, "open and non-obstructive." Its height is about eighteen feet, and it is composed of alabaster and coloured marble, richly moulded and carved. The base consists of figured black and gold marble; on this are supported the piers of three open and graceful arches, each formed of a cluster of dark marble shafts with moulded alabaster bases, and carved alabaster capitals. In the centre arch are elaborate wrought-iron gates. The cost of the screen was nearly £5,000.

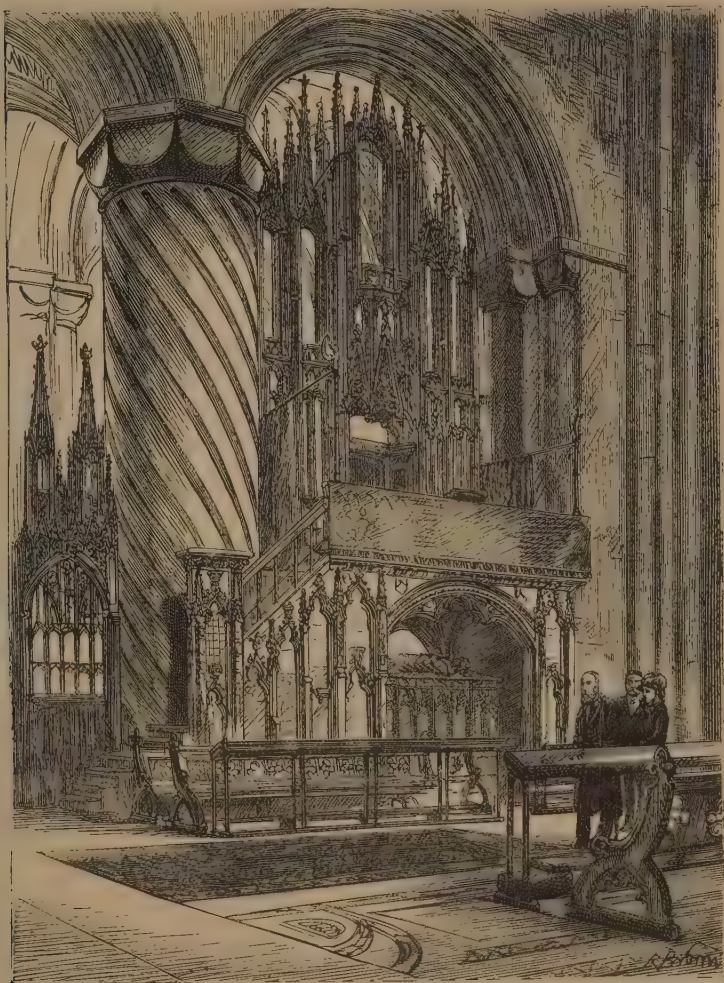
In the choir the most marked improvement has been made. The stalls have again been brought forward from between the great pillars of the main arches to a position just in front of them. The original prebendal seats have been refixed. Repairs have been skilfully executed in much of the woodwork, and much carving that had been appropriated to other purposes has been restored to the stalls. The removal of the organ and the pulpit, of the black and white marble pavement, and the altar railing of polished marble erected in 1845, as well as the altar-piece depicting the Last Supper, has made a great change in the appearance of the choir. The oak benches in the east-end of the choir, erected by Dean Waddington for the public use, have been again removed.

A mosaic pavement, designed by Sir G. G. Scott in the early style, has been laid from the centre arch of the choir screen up to and within the altar space. It is in Italian variegated marble, designed in geometrical, meandering, and guilloche* patterns, and extremely rich in colour.

Bishop Hatfield's tomb (1345-81), and the Episcopal throne over it have also been restored. The elaborate ornamentation of gold and colour has disappeared, as well as the armorial embellishments

* Intertwisted bands or interlaced cords made continuous as a fascia.

of the shields. The woodwork formerly in the upper and back parts of the throne has been removed, and stonework inserted to corres-



DURHAM CATHEDRAL: THE BISHOP'S THRONE.

pond with the other portions. The old railing has been put back again, and the glass plates which had been placed on either side

of the tomb as a protection are now removed, so that the effigy is fully open to view.

The Neville screen, adjoining St. Cuthbert's Shrine, has been thoroughly cleaned and restored. The colouring has been removed, and the whiteness of the stone and gracefulness of the pinnacles render it very conspicuous.

In the Nine Altars the great East rose window has had beautiful stained glass inserted. The centre exhibits Christ seated in Glory, surrounded by the twelve apostles in the inner circle, and the twenty-four elders in the outer circle. Three of the large lancets have been filled with stained glass, depicting events from the birth to the death of Christ, the central one representing the Crucifixion. The north window of the Nine Altars, known as the Joseph window, is, like the rose window, the work of Messrs. Clayton and Bell.

The Cathedral as thus restored was re-opened on October 19 and 20, 1876.

The nave contains the monuments of the Rev. Sir G. Wheler (died 1724), who travelled in Greece and Asia Minor; of the Nevilles, much injured; and of Dr. James Britton, Master of Durham Grammar School (died 1836).

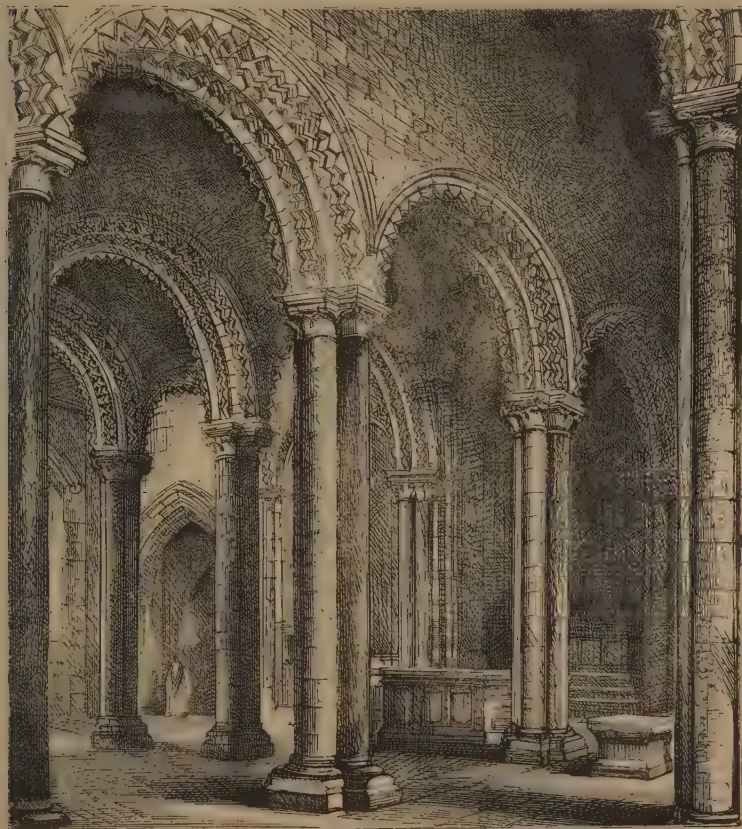
In the south transept is Chantrey's fine monument of Bishop Barrington (died 1826), erected in 1833; an excellent kneeling figure in cream-coloured marble.

At the north end of the Nine Altars is the fine monument—a seated figure—of Bishop Van Mildert (died 1831), executed at Rome by Gibson.

The old monkish dormitory was restored in 1849-53, and is now appropriated as a chapter library. It is one of the finest rooms in the kingdom, and almost identical in form, roof, etc., with that of the fourteenth century. It contains, besides books, a fine collection of antiquities, seals, medals, and almost the only remaining copes, etc. There are also portraits of Bishops Butler and Barrington, and the Rev. Sir George Wheler. The great refectory still serves to display the valuable manuscripts belonging to the chapter, and the relics found in 1827 in the tomb of St. Cuthbert.

including an ivory comb, a stole and maniple, bracelets, a cross, and a small portable altar of oak covered with a plate of silver.

The manuscripts include an Anglo-Irish one, dating from the seventh or early eighth century, containing part of the last three



DURHAM CATHEDRAL: THE GALILEE.

Gospels; a copy of the Gospels, said to have been written by Bede; and many magnificent illuminated works.

The following summary of the periods of the principal parts of the Cathedral may be found useful :—

Norman (latter part of eleventh and beginning of twelfth centuries) choir and aisles (not including eastern bays and roof), transept, nave, and W. towers.

Transition (latter part of twelfth century), Galilee.

Early English (middle of thirteenth century), Nine Altars.

Perpendicular (fifteenth century), dormitory (now library), cloisters, and upper part of great tower.



TRURO CATHEDRAL, AS IT WILL BE.

TRURO CATHEDRAL.

THE erection of a new church specially to serve as a cathedral is unique in modern English history—at home at least, for many new Anglican cathedrals have been built in far-distant lands. The peninsular county of Cornwall, largely identified with the preaching of John Wesley, and the prominence of Methodism and other forms of Dissent, has now revindicated its ancient position as a home of the Church which claims a continuous history in our land from the fourth century.

The beginnings of Christianity in Cornwall are bound up with its early history among the kindred Celtic peoples of Ireland, Wales, and Brittany. As Bishop Stubbs says in the "Truro Diocesan Calendar," "Irish hermits found homes in Cornwall; the

sons of Cornish princes appear among the Breton saints; a Cornish king becomes a monk at St. David's; and in some cases the dedications of churches point to a common early history. The existence of Roman Christian inscriptions in Cornwall may imply that Christian truth was within the reach of Cornishmen as early as the fourth century. The ancient tradition of St. German's refers the conversion of the people to a saint of that name sent by Pope Gregory the Great; but there can be no doubt that the St. German in question was the famous Bishop of Auxerre, who lived a century and a half before St. Gregory the Great, and paid two visits to Britain to confute the Pelagian heresy. The tradition, then, would rather point to the fact that there was already a Christian church in Cornwall, which had become infected with Pelagianism. If this be granted, it may be inferred, without reference to the merely legendary histories of martyrs and hermits, such as St. Meler, or Melier, who is said to have suffered in Cornwall in A.D. 411, and Saints Fingar, Piala, and others, companions of St. Patrick, who were martyred about A.D. 450, that Cornwall had become to a great extent Christianised before the Romans left Britain." After the departure of the Romans Christianity remained in Cornwall, and there is reason to believe that there was an unbroken succession of Cornish bishops. When Cornwall was finally subdued by the Saxons, the Cornish church found it necessary to ally itself to Canterbury, where there is still a document written by Kenstec or Kenstet, bishop-elect of the Cornish people, recording his submission to the authority of Canterbury and its archbishop. Conan, a native Cornish bishop, was a member of King Athelstan's Witenagemot in 931. The bishop's seats, at any rate in later times, were St. Petrock's, Bodmin, and St. German's. In the eleventh century, under Edward the Confessor; the sees of Crediton and St. German's were united, and removed to Exeter, and Cornwall become an archdeaconry, and remained so till recent times.

Without detailing the succession of efforts made to re-establish a diocese of Cornwall, it will suffice to mention that in 1875 it was announced at a meeting of clergy and laity at Plymouth, that the then Bishop of Exeter (now Bishop of London) Dr. Temple, was willing to surrender £800 a year of his episcopal income

towards the endowment of a new see, as well as to relinquish his patronage in Cornwall. At the Exeter Diocesan Conference in November, 1875, a committee, of which Mr. Edmund Carlyon was secretary, was appointed to promote the formation of a see of Cornwall. Early in 1876 it was announced that a lady (afterwards known to be Lady Rolle) had offered £40,000, which would produce £1,200 a year, towards the endowment of a Cornish bishopric. In the same year an Act of Parliament was passed, creating the new diocese as soon as a total income of £2,500 for the first five years, and £3,000 after that period, should have been secured. By October 4th, 1876, the required sum had been guaranteed, and an order in Council was made on December 15th, 1876, declaring the foundation of the bishopric of Truro.

The parish church of St. Mary's, Truro, having been assigned as the cathedral church of the diocese, the first Bishop of Truro, Dr. Benson, now Archbishop of Canterbury, was installed there on May 1st, 1877, after previous consecration in St. Paul's Cathedral. Bishop Benson was succeeded in 1883 by the second bishop, Dr. Wilkinson, and the names of both bishops are imperishably connected with the revived church-work in Cornwall, and with the erection of Truro Cathedral.

Before referring more particularly to the Cathedral, we may mention that the diocese of Truro includes the whole of the county of Cornwall, with the Scilly Isles and five parishes in Devonshire. It has two archdeaconries, those of Cornwall (originally extending over all Cornwall) and Bodmin. The Bishop resides at Kenwyn, near Truro, in the former vicarage of Kenwyn, given up by Canon Vautier. The cathedral has a Residentiary Chapter, of which the Bishop is constituted by Act of Parliament dean, but it is almost without any endowment for the maintenance of its fabric and services; but these will assuredly come in time.

St. Mary's Church, Truro, could not serve as a permanent cathedral, though most valuable, as a church dating back to the time of Henry VII., to connect the cathedral with the past. The southern aisle which is preserved for the use of the parishioners of St. Mary was the oldest part. The erection of a new cathedral was decided upon in 1877, and its situation adjoining St. Mary's, and on part of its site having been determined, Mr. J. L. Pearson,

R.A., was selected as architect, and in 1880 operations were commenced, the Prince of Wales laying the foundation-stones on May 20th, with full Masonic ceremonial. Though the work of raising the funds was exceedingly heavy in so poor a diocese, it has been carried out with remarkable energy, and liberal help came from outside. It was a great triumph to raise in less than ten years £110,000 for the work, and to complete the choir and transepts in so worthy a manner. May the nave and the completion of the towers rapidly follow.

The site of the new Cathedral is central and convenient, but it is undeniably cramped and low, Truro lying in a valley surrounded by hills. A good full view of the Cathedral close at hand is not to be obtained; but from the hills around and from the long railway viaduct it presents an imposing appearance, and when completed will certainly compare worthily with many of our finest Cathedrals. Although not equal to them in length, its dimensions will be very considerable, the total external length as planned being 300 feet. There will be a central tower, about 36 feet square, and 250 feet high, with an open traceried parapet and turrets at the angles. The nave is to be of nine bays, and 130 feet long by 29 feet wide, exclusive of the north and south aisles, each 13 feet 6 inches wide. There will be a south porch as well as a magnificent western porch with double entrance, flanked by towers each with their spires rising from within an open parapet with pinnacles to a height of 200 feet. Besides these and the portions of the Cathedral already completed, a cloister court is designed to the north of the nave with an octagonal chapter-house on the east side. There have been already completed the choir (112 feet long), with its aisles and eastern transept, the main transept (106 feet from north to south, internally) and its aisles, the total width of transept and aisles being 58 feet, the baptistery, the lower part of two bays of the nave, and the central tower as far as just above the roof.

EXTERIOR.

Even in its incomplete state, Truro Cathedral presents an imposing external appearance. Seen from a distance it towers above the low houses which surround it, and quite dwarfs the town. Mr.



The East End

TRURO CATHEDRAL, AS IT IS,

From the North-East.

Pearson's design is Early English (13th century) in its best period, and one of the most marked features on the south side is obtained by the effective contrast between the Late Perpendicular architecture of the retained aisle of St. Mary's Church, and the Early English of the main building. This aisle is externally completely covered with ornament. The wide windows placed close together, with panelled buttresses between them, rest upon an elaborate plinth, and are surmounted immediately by a carved cornice and battlemented parapet. The granite of which the aisle is built unfortunately weathered badly; this, while giving an appearance of age to the aisle, made it necessary to replace a great many stones. This leads us to refer to the material used for the exterior of the Cathedral generally. It was desired to use local stone as far as possible, but as there is no Cornish freestone really suitable, it was decided to use Bath stone for the dressings, while employing Penryn granite for the ashlar faces. Thus we have the unique instance of a Cathedral whose main effects depend on Cornish granite, giving, as in the case of the public buildings at Penzance, a massive and powerful appearance which few other stones can rival. A noteworthy feature of the exterior, also due to the existence of the old aisle of the Parish Church, is the new clock-tower, adjacent to its western end, and clinging to the south-eastern angle of the transept. It contains the clock and chimes formerly in the old tower of St. Mary's, as well as the two bells. The large bell was presented to the parish by Hugh, second Viscount Falmouth, in 1770. The new dials of the clock, one facing west, the other east, are the gift of Canon Wise. The tower of slender proportions, rises, with its spire to the height of 135 feet, the highest point of the Cathedral at present. It rises from a basal story with a Perpendicular south window, and has two well-proportioned stages above, with lancet windows on the south and east sides. The spire is of wood overlaid with copper.

Behind this Perpendicular aisle rises the richly varied mass of the choir, flanked on the west by the south transept. The retention of the aisle has enriched the effect of the whole, and has introduced numerous peculiarities. Inasmuch as the aisle stands in the extreme south corner of the available site, it was impossible to carry buttresses over it, and it was difficult to make any other

arrangement. Mr. Pearson, however, has surmounted the difficulty by introducing a narrow aisle, only six feet wide, between the main choir aisle and the old aisle, and arched similarly to the latter. Upon this aisle the bases of the buttresses rest, and above its roof a row of heavy pinnacles rises, so as to receive and counteract the thrust of the great vault of the choir.

In addition to this the marked features of the south front are the faces of the great transept and of the lesser or choir transept, the latter of which projects to the depth of the main choir aisle and looks down over St. Mary's aisle. The clerestory of the choir with its double lancet windows, contrasts well with the great Early English window which fills the whole of the end between the buttresses. There are four lofty lancets surmounted by a rose window within one enclosing arch, and above these is a gable flanked by pinnacles, and pierced by three lancets.

Passing round to the east end of the choir, we find it occupied by a great three-light window of deeply-recessed lancets, with a second tier of lancets below them, of considerably less height, though of the same width. A still lower set of windows give light to the crypt. In the gable is a rose window, and it is flanked by effective pinnacles. Indeed, it may be said that the pinnacles supply some of the most interesting effects to the exterior, each pair being diverse in design and of different height from its neighbour.

The north side of the Cathedral is plainer in design than the south side. The north-eastern transept has two double-light lancets, separated by a massive shaft, with a circular window in the gable. The projection of the organ chamber, too, at the corner of the main transept and choir, above part of the transept aisle, is another effective break. The great north rose window of the main transept is a conspicuous feature in the view. The grey granite of the walls contrasts well with the yellow of the Bath stone dressings. The roof is covered with Cornish slates.

The west end, with its projecting portion of nave, is hardly in a condition in which it is fair to say much about it. The tower, too, rising only a few feet above the transept, and covered with a square temporary roof, offers no material for criticism from the outside. We have now but to mention the small projecting apse

of the baptistery on the south-west side of the transept, and to approach the interior by the highly-ornamental south porch given by Canon Phillpotts, which is not yet complete.

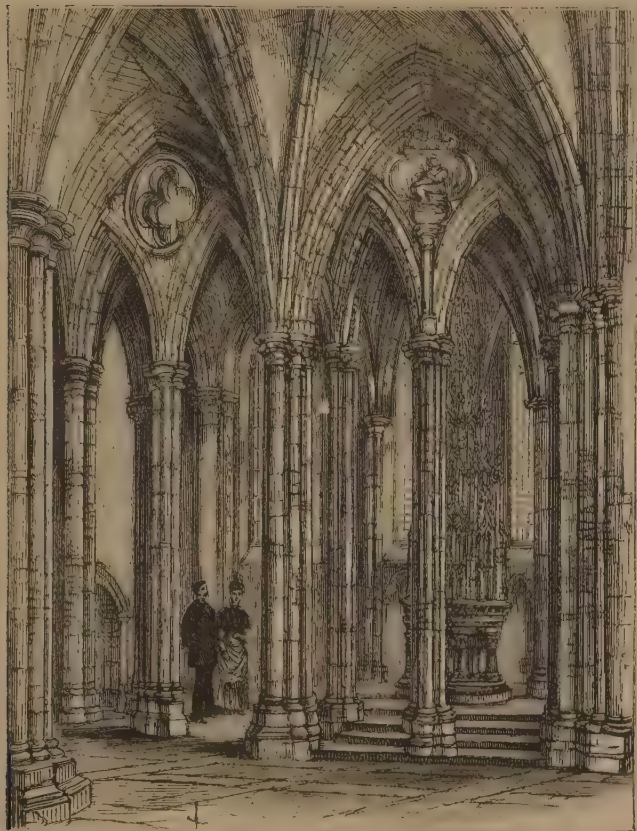
INTERIOR.

Before commencing to describe the interior, we may mention the general nature of the stonework. St. Stephen's (Cornwall) granite has been used for the ashlaring, it being comparatively easy to work, while Bath has supplied the greater part of the freestone. A slaty-blue stone from Polyphant forms the thin shafts among the clustered columns; while many shafts are of brown Ham-hill stone and yellow Northampton stone.

Beginning first with the little baptistery, a memorial to the well-known Cornish missionary to India, Henry Martyn, Senior Wrangler in 1801, we are at once in the presence of a gem of architectural construction and artistic design. Its plan is circular, half of the circumference being open to the nave and transept aisles. The dome-like vault is carried upon eight slender piers, four being detached, while the other four are engaged in the outer wall. The principal and intermediate ribs, the carved bosses at each junction, and the large central boss, combine to produce a very harmonious effect. Four steps, each of a different marble, lead all round to the font, whose bowl is of deep-red African marble with eight green shafts surrounding it. The whole construction of the baptistery is worthy of careful examination. A tall and elaborately carved oak canopy depends from the central boss of the vault over the font. Among the marbles used here are Frosterley, serpentine, cipollino, giallo antico, and Genoa green.

Next, viewing the main transept, with the tower rising from it, and the choir and commencement of the nave spreading east and west from it, one is struck at once by the boldness and excellence of the design, and especially by the rose windows, which are the leading feature of the north and south ends. The northern rose has its tracery derived from lesser circles inscribed in each quadrant of the larger circle. The beautiful stained glass which it contains represents the genealogy of Christ, and was given by

the Deanery of Penwith, the stonework and tracery by Miss Anna Gurney, daughter of Sir Goldsworthy Gurney. Three pointed arches below enclose each two lancets. Below these, there is a



TRURO CATHEDRAL: THE BAPTISTRY.

gallery, supported on a central pier, with arches on either side.

The southern rose window has tracery of the radiating type, and its stained glass, representing the descent of the Holy Spirit upon the twelve Apostles, has been given by the boys of Welling-

ton College, of which Archbishop Benson was formerly head master, as a tribute of their regard for him. In fact, the greater part of the funds for the southern portion of this transept were contributed as a Benson memorial fund. Three low-pitched lancets are below the rose; the stained glass, representing various incidents of the Holy Spirit's work upon the Church, is a memorial to Col. Cocks; beneath these the entire wall is plain. Elsewhere the transept exhibits a lower plain arcade, surmounted by a triforium and clerestory, with pointed windows enclosing double lancets.

The great tower piers are but slightly prominent beyond the walls, projecting as blue Polyphant shafts. From these rise the main tower arches, and above these a gallery is corbelled out from the four walls of the tower, and above this is seen the lower stage of the lantern. At this point the tower has at present only a flat boarded ceiling.

Against the north wall of the north transept is fixed the monument of John Robartes and his wife, which has been removed from old St. Mary's Church, and renewed and restored by Lord Robartes, their descendant. There are two semi-recumbent figures under a marble and alabaster canopy. The figures on the pillars represent Time and Death. On the west wall of the transept are placed a slab of slate with alabaster moulding, to the memory of Richard Pendarves (died 1667), and numerous memorials of the Vivian family, so long associated with Truro and its neighbourhood. Among them is the monumental bust of Lieutenant-General Lord Vivian, who distinguished himself at Waterloo. These monuments were formerly in St. Mary's Church, and they form a valuable inheritance for the Cathedral, which does not thus start in its history completely unfurnished with personal links to the past.

Westward of the tower two piers have been built on each side of the nave, the first pair comparatively slight, the second pair larger, these two bays being intended to be vaulted ultimately as one large bay. Just beyond these a plain wall at present closes the nave and its aisles. The latter are complete so far, but the nave is only carried up to the triforium string-course, and is covered with a temporary roof.

From this point, taking a full view of the choir, it presents a succession of rises by steps, leading up to the elaborate and striking reredos, and the three noble lancets at the east end, which deserve to rank among the most striking of their kind. The arches of the choir, instead of a cold uniformity, have a most interesting variety, unusual in choirs erected at one period. This is in part due to the old aisle of St. Mary's, which had all its piers of different widths. These determined the widths of the bays of the choir, but on the whole the variations are but slightly noticeable. In one instance, however, where the arch was considerably wider than the rest, an additional narrow arch has been inserted in the clerestory on each side of the main window.

The narrow aisle between the choir aisle and St. Mary's aisle is designed as an ambulatory, for at the east end a flight of steps leads down to the vestries in the crypt, and the procession of choir and clergy, starting from them passes along the aisle, and so into the transept, and thence into the choir-stalls. Again, there is a change of level between St. Mary's aisle and the choir, which has become an additional architectural feature by Mr. Pearson's skilful treatment. The narrow aisle rises three steps above St. Mary's aisle, the choir-aisle three steps above this, while the choir is still five steps higher. The three rows of piers, too, occasioned by these aisles, are an important element in the effect of this side of the Cathedral.

Between the choir entrance, which is open, rising by four steps from the transept, and the eastern transept are five bays. The main arches are sharp-pointed, the pillars being formed of two large and two smaller columns joined together and worked from the solid stone. The north bays of the choir were given by Lord Robartes, in memory of his father and mother, the first Lord and Lady Robartes, and in the decoration the arms of the family are introduced, including those of the Pole Carew family, to which Lady Robartes belonged. Below the string-course is the legend in English, "The path of the just is as the shining light, that shineth more and more unto the perfect day."

The bays on the south side are the gift of members of the Fortescue family, as a memorial of the late Hon. George Fortescue, of Boconnoc. The legend below the string-course is "The Lord

is my strength and shield," referring to the motto of the Fortescues, *Fortē scutum salus ducum*. Between the arches of the choir are placed hammered iron screens; but the lack of canopies of the stalls is much felt, and these will, doubtless, be added as soon as possible.

The triforium of the choir is richly decorated, though keeping to the Early English design. The openings extend to the full width of each bay, while the height is less than this. Consequently the arches are struck from centres far below the level of the impost. Within each are two arcades of three arches, which approach a rounded form, and are separated by the thickness of the wall. "The filling of the space left above this small arcade and under the enclosing arch," says a writer in the *Times* of Oct. 27, 1887, to whom we are much indebted, "is very quaint. The central part is left blank; on each side is a cusped sinking of a curious form, an upright oval with the sides pinched in so as to approximate to a figure of 8, and beneath each sinking is a small boss of foliage. The detached shafts which carry the small arcades are of the yellow Northampton stone, that to the outer order is gray, the vaulting shafts form a cluster of five, of which two are blue, and a blue shaft occurs again in the clerestory above. The capitals throughout the building are moulded, with the exception of a small number dotted about the triforium, which are carved with early foliage. Dog-tooth and nail-head are freely used throughout the choir, but in most profusion among the mouldings of this story." The clerestory windows consist each of a pair of acutely-pointed lancets under one arch, with a quatrefoil opening in the spandril: and this design is repeated in an open arcade on the inner face of the wall.

The vault of the choir, like that throughout most of the building, is simply quadripartite. The transverse ribs are ornamented by two rows of large dog-teeth, somewhat irregularly placed, while the diagonal ribs have also a single central row of small dog-tooth ornament.

East of these five bays is the eastern transept, with its large windows occupying the whole visible face. The northern wing is crossed by a gallery supported on arches at the level of the triforium, and behind these is seen the lofty double window divided at mid height by a broad band of quatrefoiled openings.



THE CHOIR, TEURO CATHEDRAL.

The chancel or presbytery proper is raised several steps above the choir. The altar table itself is of great beauty, being constructed of mahogany, and adorned with carved angels adoring and censuring, interspersed and surrounded by rich decorations in gold and colours. The altar furniture is very complete, including no fewer than four sets of solid gold and silver communion plate. One gold and jewelled chalice is of remarkable richness, and bears the following inscription: "1887. All Saints' Day. This sacred vessel is a memorial before God of the spirit of devotion which in these latter days He has quickened in the Church of England. The gold and 'precious stones for beauty' are the gifts of a large number of persons, who have severally offered that which they most value for the glory of God and the service of His holy table." The body of the chalice is of gold, and the foot has a pearl cross upon it, while around the bowl is a band of ring-stones in their original settings.

Behind and on either side of the altar the magnificent stone reredos extends across the choir, and somewhat similar stone screens separate the sanctuary from the arms of the eastern transept, affording sedilia on the south side and a seat for the bishop on the north side.

The reredos is in three divisions, the central one rising to a greater height, depicting the Crucifixion and the Saviour in Majesty. This section is crowded with figures well distinguished at a distance. The figure of Christ is in the round, almost completely detached, and so stands out well from the Centurion and Pharisee in half relief on either side of the Cross, and the mass of other figures in much lower relief. The sculpture has many excellent points, being varied, dignified, and expressive. Above this is a figure of our Lord in glory within a vesica, surrounded with adoring heads, whose low relief contrasts well with the bold relief of the central figure. The side sections consist of four panels each, with smaller figures, the subjects all relating to sacrifice. The side screens will also have sculptured panels above the level of the seats, representing Christ's appearances after His resurrection. Many small statues occupy niches all over these five screens. The general design, which may be termed Late Decorated, is due to Mr. Pearson, and has been carried out most

successfully in Bath stone by Mr. N. Hitch, of Kennington, London.

Above the reredos, and behind it one bay, is seen the great east window of three lancets, filled with stained glass of perhaps too blue a colour, by Messrs. Clayton and Bell, who have also executed numerous other stained windows in the Cathedral. The subjects illustrate the Saviour in His ascended glory. Below these, almost completely hidden behind the reredos, three smaller lancets light the retrochoir, which affords communication between the two choir aisles. They represent the Incarnation, the Passion, and the Resurrection. The windows at the east end of the choir aisles are also filled with stained glass.

The choir stalls as well as the bishop's throne are in Burmese teak. The throne, which is placed west of the south entrance of the choir, is heavily carved. There are seats for two bishop's chaplains, as well as the bishop; and the central canopy is richly crocketed. The throne has small figures of saints scattered here and there in niches. In front of the bishop's seat are carved figures of Archbishop Benson and Bishops Temple and Wilkinson. All the stalls are in the Decorated style, but as yet they have no canopies, nor are there any return stalls, facing east at the west entrance of the choir.

The organ occupies the two west bays on the north side of the choir, the front rising to the full height of the clerestory. It is of full size and compass, with four manuals, forty-five stops, ten couplers, and six combination pistons. The pipes are 2,622 in number, and the organ is worked by two hydraulic engines. A portion only—the lower part—of the organ case is complete, and is of teak wood matching the stalls. The whole is by Willis, of London.

The steps in the choir are of pavonazza, serpentine and Frosterley marble, and the floor of the choir is laid in an elaborate mosaic, Egyptian porphyry, green African, and other marbles being laid in circles, and circular scrolls in a groundwork of buff Jura marble.

The pulpit, which stands just outside the choir, against the north-east pillar of the tower, is a massive decorated structure, given by Canon Wise. The base is a slab of Frosterley marble,

and above this are six canopied niches, separated by diapered buttresses. In the niches are sitting figures of our Lord, with Noah, Moses, St. John the Baptist, and St. Paul, all carved in hard Hopton Wood Stone (near Wirksworth, Notts), and very effectively executed by Mr. T. Nicholls.

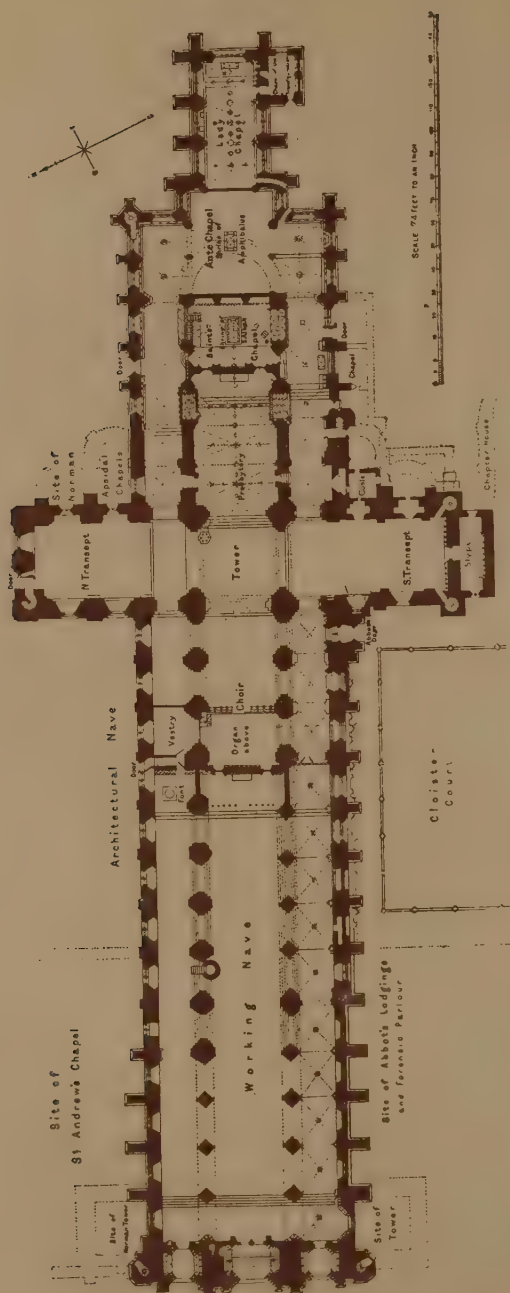
Beneath the Cathedral is a spacious crypt, supported on many pillars, and with a groined roof. This affords excellent vestry accommodation.

The old altar of St. Mary's Church is removed into the retained aisle; the spaces below and between the windows are plainly plastered. The arcade on the north side is of granite and very plain, while the roof is a simple barrel-shaped oak one.

Truro Cathedral thus exhibits a plan full of variety and interest, the difficulties occasioned by the retention of the old aisle having been most artistically surmounted. In fact, the building is much more interesting than it could have been without this starting-point. The Decorated style of the reredos and stalls, and the Jacobean and modern monuments placed within the great transept, are an excellent contrast to the Early English of the main building. The interior walls of light grey and yellow have a pleasing effect, and the stained glass and the marble floors contrast well with them, as do the numerous coloured shafts. Altogether it must be owned as proved that an effective and grand Cathedral can be built in England in modern times, a fact which redounds highly to Mr. Pearson's credit, as well as to those who adopted and carried out his designs. In particular the builders, Messrs. Shillitoe and Son, of Bury St. Edmund's, deserve mention for their sound and careful work.

The Consecration took place on November 3, 1887, Archbishop Benson and twenty Bishops being present. The Prince of Wales, Duke of Cornwall, also attended the ceremony. The services of the day were very memorable and impressive.

GROUND PLAN OF ST ALBAN'S CATHEDRAL.





ST. ALBAN'S CATHEDRAL: THE OLD WEST FRONT.

ST. ALBAN'S CATHEDRAL.

ALTHOUGH it is inseparably connected with the memory of St. Alban, reputed to be the first British martyr, who was martyred outside the Roman city of Verulam probably in 303, this Cathedral dates from a much later period. The Abbey or Monastery of St. Alban's (but not the present Abbey) was founded about 793, and becoming very rich, it obtained the primacy among English abbeys. It was not till after the appointment of Abbot Paul of Caen, in 1077, that the Abbey, now the Cathedral, was actually begun, although materials had been in process of collection for many years, derived from the ruins of Verulam. Thus it came about that the red Roman tiles and bricks of Verulam play so great a part in the Cathedral, and we can look upon the present building as a legacy in great part from Roman times, although built long after. The absence of good building stone in the

neighbourhood of St. Alban's was a great reason for the use of these bricks. The only other material used was clunch, which in process of time decayed wofully on the outside from atmospheric effects, though remaining perfect inside. The original Norman Church was in its plan what we see now, except that there were two considerable towers at the corners of the west front, outside the aisles. Eastward it ended behind the shrine of St. Alban in a semi-circular apse, and both arms of the transept had two similar apsidal chapels on the eastern side. The Abbey had high-pitched roofs covered with oaken shingles. The whole building was completed in eleven years, but subsequent researches have shewn that the construction was very roughly done, and indeed little worked stone was inserted anywhere. The Church was dedicated on Innocents' Day, 1115, in the presence of King Henry I. and his queen.

Early in the thirteenth century Abbot John de Cellâ began to rebuild the west front in the Early English style, and pulled down the Norman west towers. The chief constructive work which he accomplished was the partial building of the western porches. He died in 1214, and was succeeded by Abbot William of Trumpington, who carried on John's work, and rebuilt in Early English style the five western bays on the south and four on the north side. He also finished the west front, though on a less ambitious scale than his predecessor had projected.

In the middle of the thirteenth century Abbot John of Hertford began to alter the east end of the Church, and extended it so as to form a square end, with three lofty arches. Later in the same century the ante-chapel, east of St. Alban's Chapel, was completed by Roger Norton. The Lady Chapel was not built till early in the fourteenth century, during the abbacy of Hugh of Eversden. During his time (on St. Paul's Day, 1323) happened the fall of a portion of the nave, viz., three Norman piers on the south side, thus described by Thomas Walsingham: "When a great multitude of men and women were gathered together in the Church, praying and listening to the mass, on a sudden two immense columns on the south side of the building, as if broken off at their foundations, fell one after another with a horrible crash and ruin to the earth; and while the great crowd, both of monks and laymen, struck

dumb by the disaster, were collected to gaze upon the ruin, scarcely an hour had passed when, behold, the entire wooden roof built above the columns, with the arched beams, a part of the southern aisle, as well as nearly the whole of the adjoining cloister, fell likewise to the earth."

The repair of this calamity was the great task of Hugh of Eversden, and his successors, Richard of Wallingford, and Michael Mentmore. Of course they built in the style (Decorated) then prevalent, but with a certain restraint, so as to conform with the Early-English work of Trumington. Five bays, in fact, were re-built on the south side, those on the north side remaining as they were.

The last great building abbot was John of Wheathampstead, who, in the middle of the fifteenth century, built St. Andrew's Chapel, on the north side of the nave, lowered all the high roofs and made them into flat ones, and inserted three great Perpendicular windows of an inferior character to those they succeeded, viz., the great west window, now replaced by Lord Grimthorpe's Decorated one, and the north and south windows of the transept, both now replaced as mentioned later.

William of Wallingford (who became Abbot in 1476) built the great Perpendicular altar screen, which had been designed by Wheathampstead; and thus ends the old constructive history of the Abbey. Cardinal Wolsey was the last Abbot but two, but never visited his seat; and Richard Boreman, of Stevenage, was the 40th and last Abbot; he surrendered the Abbey and property to Henry VIII.'s visitors in 1539. The Monastic Buildings and the Parish Church of St. Andrew were granted to Sir Richard Lee in 1540, who demolished them, and apparently tried to destroy the Church. The Abbey Church, now the Cathedral, remained in the hands of the Crown till 1553, when the town purchased it from Edward VI. for £400, and at the same time the town received a charter empowering them to establish a Grammar School in the Lady Chapel and its ante-chapel. The only conventual building (except the church) that escaped Lee's destructive hands was the great fourteenth-century gateway to the west of the church, which formerly was the entrance to the great court of the Abbey. It became the county prison till 1869, when it was sold to the Grammar School Trustees, who

transferred their school thither from the Lady Chapel. It was not till 1878 that a public footway through the middle of the Church, just behind St. Alban's Chapel, and dating from Reformation times, was finally closed.

About 1721 the old oaken and painted ceiling of the nave was remade with plain deal boards and "painted" with lime wash, forming so-called "roof-paintings," formerly much cherished. In the same evil days for architecture the nave was repaved, and later this was repaired with common bricks. The west front, excepting the great window and its adjacent buttresses, was converted into flat brick walls, the old mullions of arcades and the projections of the side porches were cut off, and no door or window left except the central ones; and a new front was put to the central porch. In 1764 the south transept window was renewed in wood! Many parts that had been badly built became almost ruinous, but little was done till after 1832, when Mr. Cottingham repaired the roof beams of the nave in a manner which ultimately pushed the walls out till they leaned outwards 28 inches in 1875. Cottingham also replaced the south transept window in stone. The clerestory windows, which had been closed up, were again glazed, and the belfry floor was raised to the level of the tower triforium.

The modern restorations date from 1856. The nave was at that time unused. The choir as arranged from the third bay of the nave west of the tower to the high screen was fitted up with old-fashioned pews, the pulpit was at the north-east corner of the tower, and the organ was in the north transept. Something like £14,000 was spent between 1856 and 1870, under the direction of Sir G. G. Scott, in various repairs, especially to foundations, and in removing enormous accumulations of earth, notably on the north side of the Church. The north aisle received a new flat roof.

In 1870 the tower was found to be in imminent danger of falling; and only the most extensive rebuilding of the piers, at a cost of many thousand pounds, made it safe again. The bells were then rehung at a higher level in the tower. Between 1870 and 1875 the whole of the choir as used was repaved and made safe internally, but not fitted for service. The tabernacle work over the doors in the first bays east of the tower was

restored, many fragments having been found built up in the doorways, which were now restored. Much earth was removed



ST. ALBAN'S CATHEDRAL: SOUTH WEST VIEW (BEFORE THE RESTORATION).

from the transepts, which were repaved with tiles, as also was the presbytery.

In 1847 was begun, and in 1872 was completed, the discovery of the fragments from which the shrine of St Alban has been reconstructed, as we shall mention later on.

By the St. Alban's Bishopric Act of 1875, the new diocese of St. Alban's was authorised, to include the counties of Herts and Essex, and North Woolwich in Kent, as soon as the endowment of £3,000 should be raised; and St. Alban's Abbey was assigned as the Cathedral Church of the new diocese. The endowment having been provided, an Order in Council declaring the diocese formed was issued in May, 1877, and Bishop T. L. Claughton (previously Bishop of Rochester) was enthroned in the Cathedral as first Bishop on June 12th, 1877. There is no endowed chapter, and the Cathedral remains a parish church by the Act.

In 1875 it was discovered that many parts of the nave were in danger of falling. A committee was formed, under which Sir G. G. Scott directed the erection of vast scaffolding to support the roof while the southern clerestory and triforium wall was being pushed up to the vertical by mechanical means. The west end of it was left still leaning slightly outwards, as also the opposite wall. The outside of the wall was rebuilt, and four great buttresses were built to carry flying buttresses to the clerestory: these last are concealed by the aisle roof. The south aisle roof was also raised to its original pitch for the western 100 feet. All the old stone that was not very seriously decayed was left, which some think a pity, since it already looks dilapidated.

Finally, it was found that the roof and ceiling of the nave needed entire reconstruction. Then Lord Grimthorpe succeeded in carrying a vote in committee in favour of reconstructing a roof at the original high pitch, according to lines visible on the tower. The new roof was completed in 1879, the original flat panelled form of the ceiling being retained, but done in good oak, instead of limewashed deal.

The west front was found in imminent danger of falling down and dragging several bays with it. The committee, having spent £25,000, had no further funds, and in October, 1879, Lord Grimthorpe (then Sir Edmund Beckett) offered to proceed with the restoration at his own cost and on his own responsibility, beginning with the west front. This munificent offer was accepted, and the

result is to be seen in the new and splendid west front. The three western bays of the north aisle had to be rebuilt, and four new windows were inserted in both north and south aisles, which had lacked them owing to former buildings blocking them. Additional buttresses and flying buttresses were also added on the north side.

In spite of great outcries from architects and archæologists, Lord Grimthorpe removed the old west window, which he found too bad to be repaired, besides being injurious by its structural weakness to the rest of the building, and inserted the present fine Decorated one. The gable was properly completed above the window in accordance with the new high roof. Massive buttresses were built to hold up the main western ends of the nave. Instead of ugly blank walling to end the aisles, there was built excellent arcading, extending outwards on either side beyond the aisles to new and distinctive turrets. Instead of one central porch, externally debased and internally ruinous, there are now three very fine porches, well and strongly built. This great work having been completed, with much more internal work, which we shall refer to later, the nave was reopened with a grand service, on the 21st October, 1885. Since then the principal work has been the progressive restoration of the great altar screen at the cost of Mr. H. H. Gibbs, and the restoration of the transepts by Lord Grimthorpe. The south front was found to be in so bad a state that it had to be rebuilt with new foundations. The great window has been replaced by five noble lancets, and the staircase turrets (only one of them Norman at the top) have been removed, and the new square ones now project outwards instead of inwards. A new gable has been built, in place of the flat-topped wall left by John of Wheathampstead, and the roof has been raised to its proper pitch so as to notably increase the massive appearance of the building from a distance. Not only was the south front in a bad state, but the east and west walls of the transept were in such a weak condition that they were endangering the tower. They have now been almost entirely refaced, and the worst parts rebuilt. The parapets also have been substantially rebuilt and raised to range with those of the nave. Further, by the restoration of the ancient Norman slype, a porch,

32 feet long, has been gained for the transept, and the Norman doorway is made into a central doorway for the transept, which had none before. The Abbot's door at the corner of the nave and transept has been restored, and a porch added to it in the Norman style. All the new walling, except ornaments, windows, parapets, and copings, is, like the original, of flints and new Roman bricks so dexterously placed that it is very difficult to distinguish the new facing from the old.

We will now survey the various regions of this superb cathedral in order.

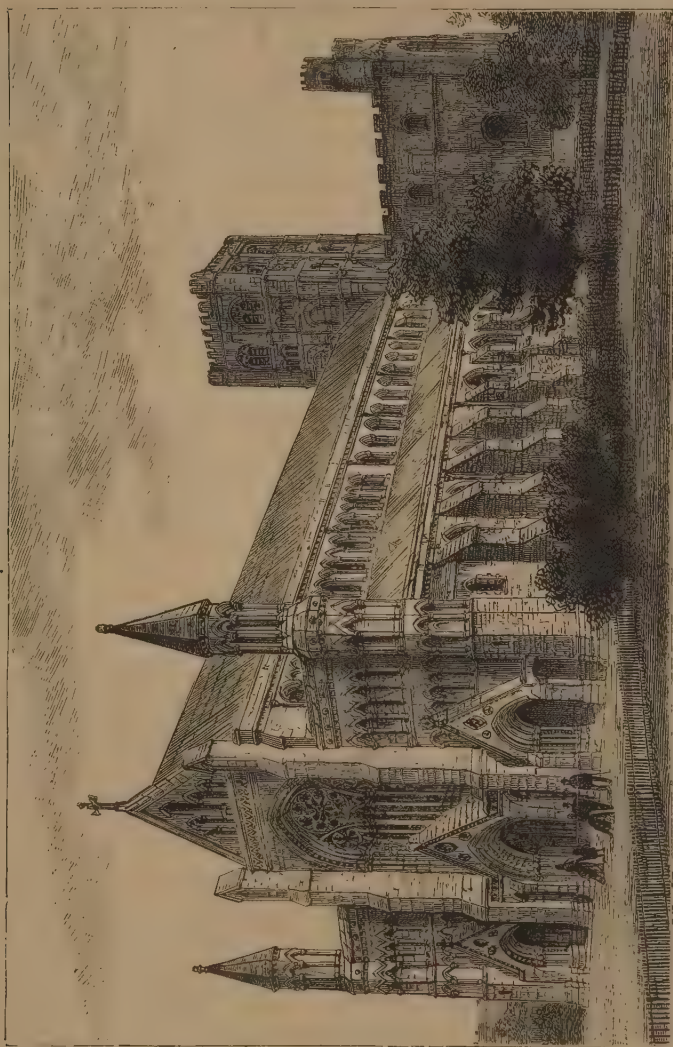
EXTERIOR.

Massiveness and simple grandeur are the predominant characteristics of this noble cathedral as seen at a distance: a few years ago one might have added, archaic style, much modern mutilation, and almost ruinous condition. But repair has taken away the ruinous condition, and renewal and addition make it no longer so archaic, though there are plenty of features yet remaining to show that we are in the presence of a striking monument of Norman church-building. The enormous mass of the central tower is seen to be something unique in being constructed of Roman brick; while the great length of the nave, with its long high ridge of roof, marks it out for what it is, the longest nave in the world. The effect of the thin Roman bricks in the tower and transept, and the same mixed with flint in the nave, is very unusual. The mortar is very thick between the bricks, so as quite to alter the colour of the tower from red to brown at a distance.

The form of the church is that of a Latin cross, and its axis points about 20° to the south of east. It consists of a nave with aisles, a central tower, north and south transept without aisles, choir with aisles and eastern aisle, or ante-chapel of the Lady Chapel, and Lady Chapel projecting at the extreme east.

Seen without taking account of the west front, the nave is very plain, showing a long row of chiefly Early English windows with a few Norman ones in the clerestory, and a series of larger Early English and Decorated ones in the aisles, flanked by massive buttresses.

Walking round it, it is easily seen that the Church is constructed



'ST. ALBAN'S CATHEDRAL (THE NAVE RESTORED) FROM THE SOUTH WEST (1885).

on the plan of a Latin cross and that the Lady Chapel is much lower than the choir, which is itself lower than the nave and transepts.

There is a great lack of those special chapels or minor transepts often found in cathedrals.

Above the new roof line, the tower has three low stages; the lower of which has two rather wide round-headed windows. The middle stage has four double round arched openings on each side and each pair has a larger round arch above it. The upper stage has two double windows on each side, each pair of round arches being surmounted by one larger one. In the spândril between the large and small arches are numerous diamond-shaped holes, designed to allow the sound of the bells to escape. The tower is terminated by battlements of later date than the rest of the tower, and by rounded corners. Formerly a wooden spire and turrets were at the top.

Looking from the east, the few plain round-headed windows of the transept, with a great extent of blank wall, are markedly in contrast with the Decorated east and side windows of the choir and the Lady Chapel; and turning to the right the north transept (now rebuilding) completes the view; the old north front having been in as bad a condition as the south was. The south transept is now far more graceful than ever before, first by reason of the five fine lancets inserted in place of the great Perpendicular window, an 1832 reproduction. It is certain that these windows harmonise excellently with the nave and choir windows, instead of jarring with them as the old window did. As seen externally these lancets rival the "Five Sisters" at York, for they rise up into the gable, and light the space between the ceiling and the roof. The central window externally is 60 feet high, being the loftiest in England, and its stone mullions weigh 32 tons each, being 5 feet by 2 feet 7 inches in section, all the stones going through. This will give an idea of the solidity of construction adopted by Lord Grimthorpe. By the device of arching over the windows inside at the level of the flat ceiling, the windows appear complete both inside and out. Internally they are each 38 feet high, and the glass is from 4 feet down to 3 feet 4 inches wide.

Instead of the round Norman turret at the south-west corner of the transept, and the octagonal one at the south-east corner, both of which were much dilapidated, we now see two square

turrets with pyramidal tops. They project at the corners, too, so as to make the total outside width 54 feet. The old Norman windows are restored in these turrets, on a larger scale. The high gable and roof, carried to fit into the original grooves on the tower, add greatly to the effect of the building. This roof is covered with dark tiles, looking much better than the lead on the eastern part of the nave. The top of the roof is 92 feet high, and the turrets are 111 feet high, and 11 feet square at the middle.

By a process of careful restoration and adaptation the old slype against the south transept front, has been converted into a porch 32 feet long, with a door and windows. Ten of the old late Norman or transitional arches are now restored with new shafts and bases on the church side of the wall, leaving its other side rough as it was. The other six arches are replaced in the south wall of the slype, and the rest of it is faced with ornamental relics of various ages which had been dug out of the ground and various walls about the cathedral, and had been lying about, and getting destroyed. The fine old Norman doorway which formerly gave admission from the cloisters, is now restored and completed with an additional order of carved diaper work, and is erected as a central entrance to the transept. The small remains of the two eastern chapels of the transept, which had long been walled off are now opened, and lighted, and restored as far as possible.

The old cloisters, which were 150 feet square, built against the south side of the nave, and the chapter-house, which was in front of the south transept, have vanished, the only portion of the cloisters remaining being the back of the north walk (rebuilt) against the nave wall.

Coming round to the west front we see one of the most remarkable results of modern skill and patience founded on knowledge of the past. The new west front, due to Lord Grimthorpe, is admittedly a novelty, but it is based on much study of the Cathedral itself, and of other ancient buildings. Its construction has enormously strengthened the building, and it has furnished it with a very fine Decorated window of nine lights, each 26 inches wide, while the whole window is 26 feet wide. The

principal tracery bars are nearly 3 feet thick. Its base or sill is rather peculiar in being erected upon a low arch to prevent its resting, as the former one had done, on the vaulting of the porch. Consequently the window and gable now rest securely on the great west buttresses. The wheel in the head of the window is 14 feet across, and has nine circles inscribed in it; also two orders of cusps, one behind the other. Each of the small circles has more than seventy pieces of glass in it, of many different shapes.

There is a trefoiled parapet over the west window, with a gallery behind it, forming a passage from the north to the south stone gutters, which have been inserted along the nave roof. The gable has five narrow lancets in the middle, one much the tallest, and the whole is surmounted by a cross.

The plan of the remainder of the west front is that of a partial screen covered with two rows of arcading, terminated north and south by octagonal turrets. The three fine Early-English porches (two of which had literally to be opened up from entombment) have been vastly improved and restored by Lord Grimthorpe, and made secure by union with the great buttresses, whose foundations and solidity have been greatly strengthened. Wide and deep arches are turned over the vaulting of all the porches. The heavy turrets, too, at the corners are connected with the adjacent porches by short flat arches, and internally there are also flying buttresses from the turrets to the main nave walls. The cross on the central porch is 14 feet in front of the glass of the west window, and is seen from the inside of the church.

INTERIOR.

Entering the Cathedral by the western porch, we see a vast interior, the chief portions visible being of Early-English and Norman design. Unfortunately the view is broken by the huge organ pipes erected over the rood or St. Cuthbert's screen, which crosses the nave at the third bay from the tower. The flat wooden ceiling, too, cannot be said to be truly in keeping with so noble a work in stone, especially as it still exhibits the contrast between Lord Grimthorpe's restoration of the western portion

with oaken panels, and the last century lime-wash "paintings" further east, formerly so much admired as relics of ancient art. It appears unfortunate, too, that the grand stretch of nave indicated to the visitor from the outside is not presented to view



ST. ALBAN'S CATHEDRAL: THE NAVE BEFORE RESTORATION (LOOKING WEST.)

internally as the actual or working nave; but this is paralleled at Norwich, Gloucester, Winchester, etc., and was due to the shortness of the Norman choirs east of the central tower. The whole interior presents a remarkable aspect of lightness and freshness, owing, not so much to the extensive restorations, as to

the light cream colour of the clunch stone used. It can hardly be said that the variety of styles visible in the nave is an addition to its beauty, especially as there are sharp contrasts between the north and south side in corresponding bays, but the entire effect is certainly good, and the details are calculated to win high admiration. The height from floor to vault has been increased by the lowering of the pavement to its earlier level. The general height is now 66 feet, and in the western bay, where the original steps from the porch are restored, the height is almost 69 feet.

To state definitely the architecture of the parts of the nave, beginning at the west, four bays on the north side and five on the south are Early-English; the remaining bays on the north side are Norman, while there are five Decorated bays on the south side following the five Early-English; and the three southern bays included in the choir are Norman. The rectangular outline of the Norman piers is particularly noticeable; it is due to the shape of the tiles of which they are built. Like all the Norman work inside, they are plaistered over.

The aisles have now their full complement of windows, but in the north aisle the old wooden ceiling is left, though the roof is raised externally. Whatever merit or demerit attaches to new or to restored windows must be assigned to those now seen, but they are sound and substantial and of good designs in themselves. There are now twenty-two two-light windows in the aisles. Some of those on the north side (Perpendicular) have stained glass dating from Wheathampstead's time. The pavement has all been relaid, mostly with concrete, upon which new large flags and old tombstones have been laid. The nave pulpit is placed west of the fourth pillar from the screen on the north side. It is circular in shape, and has a diaper pattern all round, of pentagons and two kinds of rhomboids. Stalls, seats, two reading desks and a large bishop's seat are in wood of good modern carving and very massive.

The great west doors should be noticed; they are $14\frac{1}{2}$ feet high, 6 feet wide, and four inches thick, and are, perhaps, the heaviest of modern construction.

In passing leisurely along the nave, attention will be attracted by the relics of early fresco painting upon the Norman piers



ST. ALBAN'S CATHEDRAL: THE NAVE, WITH RESTORED ROOD-SCREEN.

on the north side. There are numerous similar fragments in different parts of the church. In fact, it is probable that a large part of the church was in early times painted with scriptural subjects. Their glory, however, has faded, and they have now only an antiquarian interest, none having been specimens of high achievement.

The rood screen, often called St. Cuthbert's, from a very doubtful conjecture that his shrine and chapel were formerly here, is of late Decorated tabernacle work, and broad above, so as to form a good base for the organ, which was replaced upon it in 1882, and enlarged in 1885, with a seat for the organist on the south side, so as to be available for the services in both choir and nave. It has a new face of pipes to the west.* The screen has been extended northwards by Lord Grimthorpe across the north aisle. A door in this extension leads into a passage, and this into a vestry occupying a bay of the cathedral north of the organ. The font has been moved to a position near the north-east corner of the nave aisle, close to the vestry; and this part of the aisle is known as the baptistery.

Passing into the choir we find a mixture of old and new, of plain, strong Norman, with later Decorated and Perpendicular. The lack of great lights in the tower lantern is made up by the abundant light from the north and south transept windows. In the triforium of the transepts are still to be seen a series of balusters, which are conjectured to have formed part of the previous Saxon church. Each consists of a shaft (bulging, and girt with peculiar rings), capital and base, contrasting much with the added Norman capitals and bases.

The bishop's throne, a modern canopied oaken one, lent by the Dean and Chapter of Rochester, is at the south-east angle under the tower arch. The choir is fitted with a pulpit and some west stalls of modern work, and no very great merit.

The Early English or Decorated work of the presbytery, between the tower and the great screen, is most exquisite in design. In the Norman walls on either side a fine Early English portal was opened, surmounted by a beautiful arcade of tabernacle work. These

* The organ pipes are too high on p. 275, and the pipes do not rise in a gable in the middle.

portals were entirely closed and lost sight of until the restoration in 1875. The southern structure is mainly recovered from the old fragments; that on the north side is mostly new, being a copy of



ST. ALBAN'S CATHEDRAL: WALLINGFORD'S SCREEN RESTORED.

that on the other side. The five clerestory windows on either side, though built at the time of the transition from Early English to Decorated architecture, are inferior to most work of the period, each being formed of three conjoined lancets.

The most remarkable piece of restoration at St. Alban's.

other than Lord Grimthorpe's work, has been Wallingford's great screen, undertaken by Mr. Henry Hucks Gibbs, sometime Governor of the Bank of England. This had been pitifully defaced. All the statuary was gone, and much of the elaborate tabernacle work was cut away or knocked off, and covered with unsightly plaster-work, until Dr. Nicholson, a former rector of St. Alban's, removed it.

This great work, occupying about two-thirds of the height of the choir, has now been completely and beautifully restored by Mr. Harry Hems, sculptor, of Exeter. It must be seen to be fully appreciated. Immediately over the altar are thirteen small niches for statuettes of our Lord in majesty, and the apostles; over this is a great crucifixion group about a great cross. The central figure (not yet in place) is, of course, the Saviour, flanked by the Virgin Mary and St. John, and with four angels above, and four more adoring at the sides, in smaller niches. The side niches contain figures of English and foreign saints connected with the Abbey, and others in the English calendar. Among these are the Venerable Bede, the historian of St. Alban's; St. Augustine, the evangelist of England; St. Alban, Sts. Amphibalus, and Erkenwald; St. Hugh of Lincoln; St. Benedict; King Offa II., and Pope Adrian. When the work is complete there will be over sixty statues and statuettes. The general effect is superb.

The material of the screen itself is clunch, and of the statues Mansfield Woodhouse stone. It is worth noticing that there are doors in the screen right and left of the altar leading into the retrochoir, or St. Alban's Chapel.

The altar-space in front of the reredos has been paved with polished Purbeck marble fragments found in different parts of the church.

The wooden ceiling of the presbytery was done under John of Wheathampstead, and shows his devices, the eagle and the lamb, in gold, surrounded by rich leaf work and golden fruit.

The great screen is flanked on either side by richly decorated monuments. That on the north side is the chantry of Abbot Ramryge (1492-1524), and it consists of an elaborated and lofty mass of Perpendicular carving and open work, in two storeys. The solid Norman wall behind it was pierced when it was erected,

and an arch of the period was inserted. The Abbot's name is played upon by the collared rams on the cornices, and the rams carrying an Abbot's pastoral staff. The Purbeck marble tomb slab of the abbot was for a long period removed, and laid in the south aisle of the presbytery. In 1872 it was restored to its original position, occupying the greater part of the floor of the chantry.

Abbots de la Mare, Hugh of Eversden, Richard Wallingford, and Michael Mentmore have their defaced gravestones laid in front of the altar steps. Four other abbots lie in the western bay of the presbytery, and there are several brasses of the fourteenth and fifteenth centuries in a mutilated condition.

The chantry south of Wallingford's screen is assigned by some to Abbot John of Wheathampstead, but is more probably that of Wallingford himself, for it is recorded that the latter spent one hundred pounds "for the building of his chapel and tomb in the south part of the church, close to the high altar, with its most suitable iron railings, and a marble slab, having his effigy superposed." It is true that the wheatears, Wheathampstead's arms, appear on the tomb, but they also occur on the screen, which Wallingford built. This chantry is plainer than Ramryge's, and is of a much later and lower Perpendicular style, the Norman wall being pierced here too, by a low arch. It contains no effigy now, but the very fine brass of Abbot Thomas de la Mare (1349-96).

Passing now through one of the portals in the screen, we come into perhaps the most celebrated portion of the Cathedral, St. Alban's Chapel, or the retrochoir. It consists of a bay and a half, the screen being in the middle of a bay. Its east end has three sharp Early English arches, which were formerly closed by a stone altarscreen about eight feet high, leaving the beautiful arches and mouldings projecting inside. Above this are three handsome Decorated windows, the middle and largest one having geometrical tracery in its head.

On its eastern face the great screen has a broad arched recess with a niche above, and below this it is panelled between the buttresses, while there are three niches still lower.

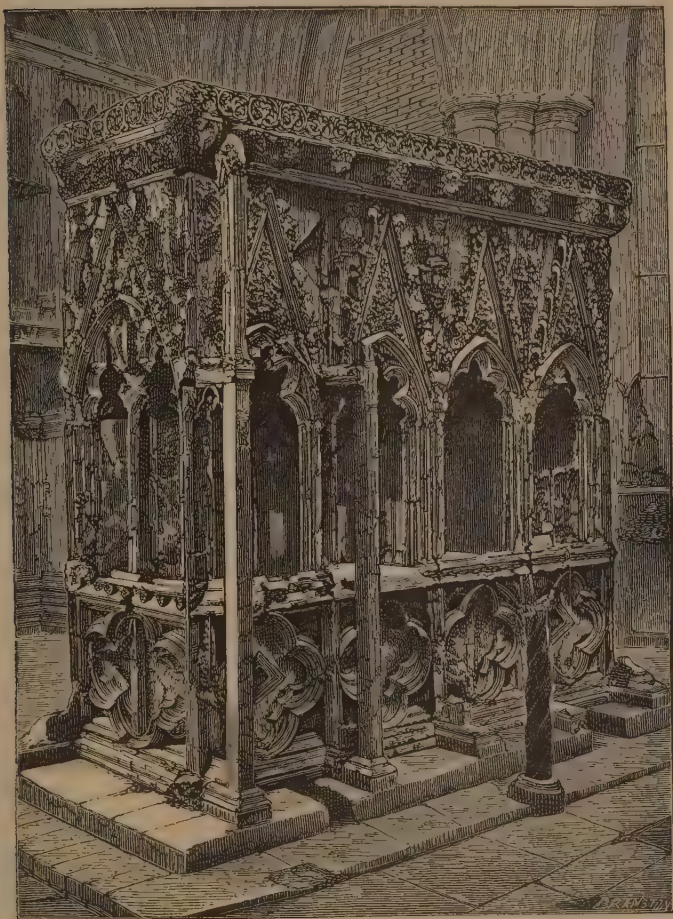
The central object of attraction in the chapel is now of course the shrine. The history of its recovery is remarkable. In 1847

Dr. Nicholson, while opening the central blocked-up arch at the east end of the chapel, found several pieces of carved Purbeck marble, which he believed to be parts of the shrine. They were carefully preserved, but no further discovery was made till 1872, when a quantity of material was being removed from the southern eastern arch, from the Perpendicular doorway on the south side of the Presbytery, and from those at the ends of the two aisles (since glazed). In the *débris*, built up after the destructive Reformation period, were found about 2,000 pieces of Purbeck and clunch, evidently part of one structure. Mr. Chapple, clerk of the works under Sir G. G. Scott, put them together with signal success, and by supplying a few missing parts, completed the structure now seen, which however still only exhibits the basal portion of the original. It is 8 feet 7 inches long, 3 feet 2 inches wide, and 8 feet 3 inches high. The solid base, raised on two steps, has quatrefoils in panels. Above this are canopied niches, closed at the back. In the tympana are groups of fine carved foliage. Between the pediments at the sides were three figures, two of which, probably representing Offa II. and Oswin of Northumbria, with a spear, have been found. At the west end the pediment shows the beheading of St. Alban; in the east end his scourging is represented. In the pediment below is again a figure of Offa, with a cruciform church. A richly sculptured cornice and cresting surmount the whole, which is a rich specimen of Decorated work, and was probably built towards the middle of the fourteenth century. We must not omit to note the twisted shafts on the outer step of the shrine, which probably supported candlesticks. At the east end of the shrine was formerly an altar of St. Alban.

There was formerly an inner shrine or chest containing the remains of the saint, and an outer case richly adorned with silver gilt and jewels; and above all was a canopy let down and drawn up by a rope. These dated from the 12th century, but probably perished at the Reformation.

On the north side of the chapel is a curious wooden structure (of carved oak), the watching gallery. The upper projecting part is a gallery with an open arcade. The lower portion contains lockers for sacred vessels, etc.; at the east end is a steep stairway to the gallery. The gallery is a Perpendicular structure, possibly

of the time of John of Wheathampstead. Various subjects are carved upon it, relating mainly to rural life, such as a reaper and corn, a woman milking, a sow and young, etc.; the best being



THE SHRINE OF ST. ALBAN.

visible on the north side, in the aisle. This, and the watching loft in Christ Church Cathedral, Oxford, are the only two such structures in England. They were for a monk to sit in and watch

the shrine, the adornments and treasures of which formed a constant temptation to theft.

The southern bay of the chapel, opposite the watching gallery, is occupied by the chantry tomb of Humphrey, Duke of Gloucester, youngest son of Henry IV, and guardian of Henry VI; he was arrested at Bury St. Edmunds in 1446, and found dead, probably murdered, a few days later. He was buried at St. Alban's, and John of Wheathampstead raised this fine Perpendicular monument, with his own wheatears upon it. It had, however, been at least partly prepared during the Duke's lifetime, at his own cost. It is placed so as not to interfere with the view from the aisle into the chapel. It has triple arches at the sides, bearing a lofty stone canopy with groined roof. In the cornice are shields bearing the Duke's arms. Bold figures occupy the canopied niches. The remains of the Duke are in a vault below. The visitor should not omit to notice the beautiful doorways by which the saint's chapel is entered from the aisles; above each is a canopied niche.

Passing now into the presbytery aisles, we may note that the Norman aisles extended only to the east end of St. Alban's Chapel, while the thirteenth century additions extended them two bays further east, enclosing between them a second retrochoir, or eastern aisle, which then became the ante-chapel to the new Lady Chapel, only one bay of the north aisle and two of the south retaining their original Norman appearance, the rest having been transformed into Early English. In the north aisle westernmost bay a Perpendicular window was inserted later. The wall of both aisles has upon it a rich Decorated arcading.

In the wall of the bay of the south aisle fronting the entrance to St. Alban's Chapel, a doorway and open Perpendicular screen were discovered in 1872. This formerly separated the aisle from an external chapel (now destroyed) probably the chantry for Duke Humphrey. East of this was formerly a second Perpendicular chapel.

The eastern aisles and ante-chapel were not completed according to their original design, which included ranges of pillars and a vaulted roof; it ultimately received an oak ceiling with square panels. The greater part of the work is probably due to Abbot Roger Norton (1260-1290); who left his heart to be placed before

the altar of St. Mary of the four tapers, at the east end of the south aisle of the ante-chapel. Curiously enough, the space in which the Abbot's heart was enclosed, a cylindrical hole in a block of stone, was laid open during the restoration of 1875, and the cover of a small painted wooden box was discovered in it.

It was this ante-chapel which became the public passage way when the Grammar School was set up in the Lady Chapel, and the public, not unassisted by successive schoolboys, defaced the beautiful carvings. Sir Gilbert Scott found it in 1875 "a mere ruin," deliberately mutilated wherever within reach. He left it in a progressive state of restoration. The rich arcading of the walls is once more in good condition. The Decorated tracery of the windows is worthy of special notice.

There were several altars in the ante-chapel and its aisles, but the most notable was that of St. Amphibalus, said to have been the instructor of St. Alban in Christianity, and to have been martyred about the same time. His supposed relics were discovered at Redbourn, five miles from St. Alban's, in the twelfth century, and brought to the Abbey, where a shrine was made for them. In 1872, while the eastern arches of St. Alban's Chapel, and some of the windows of the Lady Chapel were being cleared of accumulations, several pieces of carved clunch were discovered, which proved to be parts of St. Amphibalus's shrine. They have been set up so as to give some idea of the original design. The base is sculptured all round, and bears on its western face the letters AMPHIB S. There is an arched niche at each end, and an arcade of two bays at each side, all canopied, and a cornice a foot high surmounts the whole, which is of late Decorated work.

The Lady Chapel of three bays is of later Decorated work than the Ante-Chapel, having great richness of decoration. The mouldings of the side windows are enriched with figures and imagery, there being small figures in the jambs and on the central shaft. There are elaborate niches between the windows. The roof is of groined oak, resting on stone springers. The east window, of five lights, has its tracery combined with tabernacle work rising above each light. It has been recently filled with stained glass at the cost of the Corporation of the City of London. The eastern

window on the south side is very richly traceried. It has a fine arch with a curvilinear triangle; and below it is a range of niches set into the window.

In this chapel were buried three of the chief Lancastrians, who fell in the first battle of St. Alban's, May, 1455, viz., the Duke of Somerset, the Earl of Northumberland, and Lord Clifford.

The restoration in 1876 rescued this chapel from a pitiable state of mutilation, the ceiling having been previously plastered and whitened, the floor boarded, and much of the wall arcading cut away, and the niches greatly mutilated. Several windows, which had been blocked externally with brickwork and slate, have been opened, repaired, and glazed; but much more wants doing.

The principal dimensions of the Cathedral are the following, taken chiefly from Lord Grimthorpe's "Saint Alban's Cathedral and its Restoration":—Total external length, 550 ft.; internal, 520 ft., measured between the walls by the west and east windows. Nave, interior 292 ft., to inner square of tower; width 75 ft. 4 in.; height of nave, 66 ft. 4 in., south transept ceiling, 62 feet above floor; transept, 190 ft. externally, 204 ft. including slype; 176 ft. 8 in. internally. Length from rood screen to Ante-Chapel, 206 ft.; of Lady Chapel and Ante-Chapel together, 100 ft.; Lady Chapel, 55 ft. long, 22 ft. wide. The ridge of the roof is 95 ft. above the floor of the porch.

Width of the old Norman west front, including towers, 155 ft.; of the new one, including turrets, 105 ft.; turrets, 93 ft. high; height of western gable to top of cross, 109 ft.; great porch gable, 42 ft. high to top of cross; height of tower, 149 ft., width 45 ft. to 47 ft.; tower arches, height from floor, 55 ft.; transept turrets, 111 ft. Total area within walls, 39,200 square ft.; of nave up to rood screen, 15,500 ft.; choir as used, 12,600 ft.

We may add to this account two inscriptions, which Lord Grimthorpe has had inscribed. On the old common wall of the slype and chapter-house above the old arches—

*Exedræ quondam paries renovatus iisdem
Arcubus et latius undique reliquiis. 1887.*

And under the "Five Sisters" window—

*Hoc propter memor esto mei Deus atque bonorum
Pro Domini templis operum cultuque sacratio.*

NEH. XIII. 14.

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